REPORT RESUMES

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DIGEST MATERIALS FOR IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY. VOLUME 2, CLASSICAL.

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PREPARED AS PART OF "PROJECT IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY," THIS VOLUME CONTAINS CURRICULAR MATERIALS REPRESENTING THE CLASSICAL PERIOD. A HISTORY OF THE PERIOD IS GIVEN, AS WELL AS HISTORIES OF THE COMPOSERS AND THEIR INDIVIDUAL COMPOSITIONS. THE MATERIALS ARE PREPARED FOR FOUR DEGREES OF TECHNICAL CHALLENGE--EASY, MODERATE, MODERATE-DIFFICULT, AND DIFFICULT. ELEVEN SELECTIONS REPRESENT THE WORKS OF BEETHOVEN, HAYDN AND MOZART. RELATED REPORTS ARE RC 002 306, RC 002 307, RC 002 309, AND RC 002 310. (BR)

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Volume II

CLASSICAL

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Volume

II

classical

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DIGEST MATERIALS
FOR
IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY

VOLUME II--CLASSICAL

C 1	easy	SONG OF BROTHERHOOD	BEETHOVEN-Page
C 2	mod-diff	SYMPHONY NO. 5	BEETHOVEN-Herfurth
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C 6	mod.	MELODIES BY JOSEPH HAYDN	HAYDN-Woodhouse
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C 8	easy	MARCH FROM THE MARRIAGE OF FIGARO	MOZART-Carlin
C 9	mod.	SYMPHONY NO. 39 (MINUET &TRIO)	MOZART-Matesky
C 10	diff.	SYMPHONY NO. 6 (THUNDERSTORM)	BEETHOVEN
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SONG OF BROTHERHOOD FROM SYMPHONY # 9

C
1
easy

BEETHOVEN

arr.
Matesky

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

Music written in the Classical Period was refined, consonant with candlelight, powdered wigs, exaggerated manners and the formality of the times. Classical music is pure music, freed from churchly text and traditions and not yet dedicated to the expression of the personal, the poetic and the picturesque. The classical composer depended solely upon beauty of tone and tonal design. This music does not sweep away the listener on great emothional tides of feeling. The passions are there, yes, but are restrained with wit and charm.

Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original theme in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

LUDWIG VAN BEETHOVEN

b. Bonn, Germany 16 December 1770
d. Vienna, Austria 26 March 1827

Ludwig van Beethoven was an ugly boy, untidy in dress and appearance, clumsy in everything he did, extremely shy and sensitive. He never knew the meaning of childhood play. The early death of his mother and a chronic drunkard for a father made life at home unbearable. His father thought that Ludwig could be another child prodigy like Mozart since the young Beethoven showed an uncanny gift at the piano.

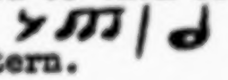
When he was only seventeen years old the Elector gave him enough funds to go to Vienna to study music. This visit was interrupted by his mother's death but friends (among them the patron Count Waldstein) provided means for him to go a second time to Vienna. This time he stayed. For a while he was a pupil of Haydn's but this was of short duration as the two temperaments did not blend.

Beethoven was drawn to the attention of the local nobility and his talents were not unappreciated. However, there were the usual critics as one wrote, "the confused explosions of the presumptuous effrontery of a young man." Already his independence in use of form and harmony was evident.

He soon discovered signs of deafness and this was accompanied by moroseness and irritability. These traits grew stronger as he grew older. He became more antisocial and found solace in his long walks in the country.

After a slight period of inactivity, the genius of composition stirred within him again. He entered into the last period of his life which was filled with long and bitter court quarrels to gain the guardianship of his nephew while at the same time he was composing his last masterworks.

Full of great love for mankind but unable to curb his uncouthness and suspicion of everyone close to him, he lavished all his love on his nephew, Karl, who turned out to be a great disappointment to his uncle. Beethoven never married and lived the lonely life of a recluse; one afraid to trust even his best friends. At his funeral, however, 20,000 friends came to pay their respects to the beloved Master.

In his music Beethoven used mostly plain harmonies but how he chose them and disposed of them is fascinating. As the opening theme of the Fifth Symphony shows  , he was fond of repeating over and over again a short rhythmic pattern.

What particularly distinguishes his symphonies is their great emotionality and powerful contrasts of moods. He was especially fond of slow, tearful adagios, and he was responsible for replacing the third movement of the symphony (called minuet by all classic composers) with the humorous scherzo.

Beethoven stands at the head of the composers of the classical school; his famous Ninth Symphony is the heralding of the German romantic school. This is shown by his unconventionality, the use of characteristic orchestral colors and his

sanctioning of program music when he wrote the Pastoral Symphony which illustrates episodes in the country. Beethoven rightfully claims the title of "the greatest orchestral composer of the nineteenth century."

Works:

9 Symphonies
5 Concertos for piano and orchestra
32 Sonatas for piano
16 String quartets
10 Violin and piano sonatas
Opera - Fidelio
3 Overtures - Leonore
Egmont
Coriolanus
Chamber music

Song of Brotherhood
from Symphony No. 9

C
1
easy

Beethoven
arr. Matesky

In his Ninth Symphony Beethoven used the human voice for the first time in a symphony. In the last movement the chorus sings the text from Schiller's poem Ode to Joy as Beethoven arranged it for a quartet of solo voices, chorus and orchestra.

Joy, thou source of light immortal,
    Daughter of Elysium,
Touched with fire, to the portal
    Of thy radiant shrine we come.
Thy pure magic frees all others
    Held in custom's rigid rings;
Men throughout the world are brothers
    In the haven of thy wings.

In the Methodist Hymnal No. 160 the hymn is called Hymn of Joy. The music also appears in Ginn and Company (Grade 6) Singing in Harmony page 121 called Praise to Joy.

The chorus joins the orchestra in the finale merely to supplement the orchestra and to add to the dignity of the music. It is a work of enormous proportions; one of the greatest pieces of music ever composed.

Mr. Matesky, the arranger, is a nationally known conductor, adjudicator, clinician, composer and author. He is presently Associate Professor of Music at the College of the Pacific, Stockton, California. He is conductor of the San Joaquin Youth Orchestra.

The magnificent fourth movement of Beethoven's Ninth Symphony is truly well-recorded in this Angel recording, Otto Klemperer conducting the Philharmonic Orchestra and Chorus.
The entire symphony is enclosed. Please read the enclosed pamphlet and show the pictures to the class.

Side 3 Band 1

Song of Brotherhood
from Symphony No. 9

C
1
easy

Beethoven
Arr. Matesky

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- First violin -- 1-2, 2-3.
- Second violin -- 2-3.
- Viola -- 2-3.
- Cello - Lowered extension, upward extension.

Positions:
- First violin -- I.
- Second violin -- I.
- Viola -- I (possibly III).
- Cello -- I, IV.
- String bass -- (½), I, II (possibly II½).

Bowing: sustained martele, detache porte, simple detache, legato, portato, lifts.

Pizzicato: R.H.

Ornaments: None

Tremolo: 32nd note, in the 1st violin and viola.

Dynamics: mf, f, <.

Rhythms: No difficulties.

Meters, Tempos and tempo changes: 4/4, lively, broadly, faster.

Double-notes: 1st violin - o 1 2 3
o-P5, o-M6, o-m7, o-P8.

2nd violin - o o 1 2 3
2-m3, o-P5, o-M6, o-m7, o-P8.

Viola - o o o
2-m3, 1-P4, o-P5.

Cello - o 1 2
o-P5m o-M6, o-m7.

Chords: None

Harmonics: None

Signs: 𝄽, >, ..., <, 𝄐, ≡, ×, ⌣, ⌒.

Vocabulary: simile, pizz., arco, soli,

Song of Brotherhood
from Symphony No. 9

PARTICULARS

(4): double-notes pizzicato in the upper four parts. see GENERALITIES for types used.

2 before (7): lowered extension in the cello part.

(7): sustained martele bow stroke in all parts.

2 after (7): all parts - detache porte quarter-notes to give them character. Cello - IV position and string bass II position to avoid an excess of open D sound.

3 after (7): this quarter note should be shortened with a lift of the bow.

(8): the dotted quarter-notes should be played accented detache. There is not time between notes to set a martele attack without shortening the preceeding note too much. Most of the bow should be used on each quarter note just preceeding each of the dotted quarter-notes so that there will be sufficient bow available for the dotted quarter-notes. string bass - finger the note G to avoid a misplaced accent. II pos. also used to keep a consistent tone.

3 after 8: cello and string bass - portato for the linked quarter-notes.

2 before (9): detache porte in the 1st violin part. Use the lower half of the bow. The bow should almost (but not quite) leave the string between notes.

(9) to (10): the note immediately above applies to all parts. Special care should be taken to insure perfect intonation, particularly the lower note of the decending half-steps which violinists tend to play too low.

(10): string bass - II position to avoid a booming open G string in the weaker part of the measure, and for consistent tone.

4 before (12): string bass - extend 1st finger to keep from shifting.

4 before the end - tremolo in the 1st violin and viola. For ease of producing the forte, stay at or below the middle of the bow. String bass 2nd finger (II½ pos.) may feel better and stronger. Use vibrato.

2 before the end - play the quarter-notes colle, but use the bow freely.

Final note - sonfile. Avoid taking an extra bow unless the note is held excessively long.

Song of Brotherhood
from Symphony No. 9

C
1
easy

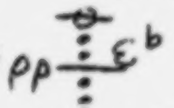
Beethoven
arr. Matesky

BRASS CRITIQUE

Opening statement should be heroic in style; rich tone but not overbearing. Measure eighth notes carefully one before (1).
Two measures before (1), 2nd trumpet must lower the C# until well in tune. Fanfare figures at (10) must be well-tuned. High E will tend to be flat. ½ valves may be more satisfactory than open.

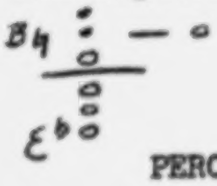
WOODWIND CRITIQUE

Bassoon - Finger 4th space G



Oboe - Use "du" attack on low notes 3 after (8).

Flute - Rather low at (4); take up an octave?
Trill D to E at (10) by raising 3rd finger, L. H.
Trill E to F# at (11)



PERCUSSION CRITIQUE

Timpani and snare drum at (4), play staccato notes with a quick upward snap allowing the stick to remain on the drum the shortest possible time.
The bass drum should be muffled at (4) to prevent the sound carrying through the rests.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ^, or ᴗ), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY NO. 5 (excerpt 1st movement)

C_2
mod.-diff.

BEETHOVEN

arr.
Herfurth

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

Music written in the Classical Period was refined, consonant with candlelight, powdered wigs, exaggerated manners and the formality of the times. Classical music is pure music, freed from churchly text and traditions and not yet dedicated to the expression of the personal, the poetic and the picturesque. The classical composer depended solely upon beauty of tone and tonal design. This music does not sweep away the listener on great emothional tides of feeling. The passions are there, yes, but are restrained with wit and charm.

Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original theme in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

LUDWIG VAN BEETHOVEN

b. Bonn, Germany 16 December 1770
d. Vienna, Austria 26 March 1827

Ludwig van Beethoven was an ugly boy, untidy in dress and appearance, clumsy in everything he did, extremely shy and sensitive. He never knew the meaning of childhood play. The early death of his mother and a chronic drunkard for a father made life at home unbearable. His father thought that Ludwig could be another child prodigy like Mozart since the young Beethoven showed an uncanny gift at the piano.

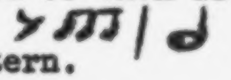
When he was only seventeen years old the Elector gave him enough funds to go to Vienna to study music. This visit was interrupted by his mother's death but friends (among them the patron Count Waldstein) provided means for him to go a second time to Vienna. This time he stayed. For a while he was a pupil of Haydn's but this was of short duration as the two temperaments did not blend.

Beethoven was drawn to the attention of the local nobility and his talents were not unappreciated. However, there were the usual critics as one wrote, "the confused explosions of the presumptuous effrontery of a young man." Already his independence in use of form and harmony was evident.

He soon discovered signs of deafness and this was accompanied by moroseness and irritability. These traits grew stronger as he grew older. He became more anti-social and found solace in his long walks in the country.

After a slight period of inactivity, the genius of composition stirred within him again. He entered into the last period of his life which was filled with long and bitter court quarrels to gain the guardianship of his nephew while at the same time he was composing his last masterworks.

Full of great love for mankind but unable to curb his uncouthness and suspicion of everyone close to him, he lavished all his love on his nephew, Karl, who turned out to be a great disappointment to his uncle. Beethoven never married and lived the lonely life of a recluse; one afraid to trust even his best friends. At his funeral, however, 20,000 friends came to pay their respects to the beloved Master.

In his music Beethoven used mostly plain harmonies but how he chose them and disposed of them is fascinating. As the opening theme of the Fifth Symphony shows  , he was fond of repeating over and over again a short rhythmic pattern.

What particularly distinguishes his symphonies is their great emotionality and powerful contrasts of moods. He was especially fond of slow, tearful adagios, and he was responsible for replacing the third movement of the symphony (called minuet by all classic composers) with the humorous scherzo.

Beethoven stands at the head of the composers of the classical school; his famous Ninth Symphony is the heralding of the German romantic school. This is shown by his unconventionality, the use of characteristic orchestral colors and his

sanctioning of program music when he wrote the Pastoral Symphony which illustrates episodes in the country. Beethoven rightfully claims the title of "the greatest orchestral composer of the nineteenth century."

Works:

9 Symphonies
5 Concertos for piano and orchestra
32 Sonatas for piano
16 String quartets
10 Violin and piano sonatas
Opera - Fidelio
3 Overtures - Leonore
Egmont
Coriolanus
Chamber music

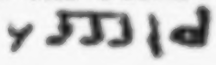
Symphony No. 5
(excerpt 1st movement)

C
2
moderate-difficult

Beethoven
arr. Herfurth

Beethoven's Fifth Symphony has been called the most convincing, most miraculously concentrated symphonic structure in all musical literature.

The 1st theme from the 1st movement is built on four notes supplied by two tones - surely the minimum for a musical theme.

The 1st movement is written in sonata-allegro form as established by Mozart and Haydn. In this form first comes the theme; on this simple four-note figure is based the entire 500-measure composition. It could have been very dull and repetitious but Beethoven was a master of variety and the result is a magnificent example of a structure built on four small blocks: 

The arranger, C. Paul Herfurth, is a familiar name to public school orchestra directors. Mr. Herfurth has been a teacher of instrumental music for 38 years and for the past 32 (1956) has held the post of director of instrumental music in the public schools, East Orange, New Jersey. He has served on committees responsible for the setting up of national standards governing scholastic music and competitions. Mr. Herfurth has often adjudicated at state contests and has been invited on many occasions to be guest conductor at both band and orchestra festivals.

It is good to hear the Fifth Symphony, a real favorite of everyone, played by the Philharmonic Orchestra with Otto Klemperer again.
Play the entire symphony and read the jacket comments to pass on to the students.

Side 1 Band 1 and 2
Side 2 Band 1

Excerpt from "Fifth Symphony"
First Movement

C
2
moderate

Beethoven
Arr. Herfurth

STRING CRITIQUE

GENERALITIES:

Finger patterns, extensions and contractions:
- Advanced & 1st violin A -- 1-2, 2-3, 3-4; 4th finger extension.
- 1st violin B -- 1-2, 2-3, 3-4; 1st finger extension.
- 2nd violin -- 1-2, 2-3, 3-4.
- viola -- 2-3, 3-4.
- cello -- upward extensions, lowered extensions.

Positions:
- Advanced & 1st violin A -- I, II, III, IV, V.
- 1st violin B -- I, III, V.
- 2nd violin -- I, III, V.
- Viola -- I, III.
- Cello -- ½, I, II, III, IV.
- String bass -- ½, I, II, II½.

Bowing: lifts, spiccato, son file (ff), sustained martele, flying spiccato, legato, lifts involving recovery of the WB.

Pizzicato: none

Ornaments: none

Tremolo: none

Dynamics: P, f, ff, cresc., <.

Rhythms: no unusual problems.

Meters, Tempos and tempo changes: Allegro con brio, 2/4.

Double-notes:

Advanced & 1st violin A --
2 2 2 3
1-m6, 2-P5, 1-M6, 2-m6.

1st violin B --
2 2 1 1 o 3 2 1
3-d5, 1-M6, 3-m3, o-M6, 2-m3, o-P8, 2-P5, 1-P5,
o 1 1 1 2 1 4 o 1
1-A4, o-m6, 2-P4, 2-M2, 4-m3, 3-M3, o-m3, o-P5, o-m6.

2nd violin --
2 1 1 3 4 2 1 2 2
3-A4, 2-P4, 1-P5, 2-M6, 3-m6, 1-M6, o-M6, 1-m6, 2-P5.

Viola --
o 1 1 2 o 1 2 3 o 1
o-P5, 3-m3, 2-P4, 2-P5, 2-M3, o-M6, 4-M3, 2-M6, 1-A4, o-m6.
3
2-m6.

Cello --
o 4
o-P5, o-P8.

Excerpt from "Fifth Symphony"
First Movement

GENERALITIES: cont.

```
                                       2
Chords:  Advanced & 1st violin A -- 1           1
                                       o           2
                                       o- G Major, 2- Bb Major (missing 3rd),
                                                          1          2
                                                          o          1
                           1                              o- G Major, o- C Minor.
         1st violin B -- o
                           o- G Major.
         2nd violin -- 1         2
                         o         1
                         o-G Major, o- C minor.
```

Harmonics:

Signs: V, 𝄐 ,), ⊓, ⌒ ; ⌒, >, <, ∩, ×.

Vocabulary: Symphony, frog (of bow), chord and see above.

Comment: The three 8th-notes which begin the composition and those that follow should always be <u>in the tempo of the movement</u>, irrespective of the duration of the fermatas. Care must also be taken that the three 8th-notes of the theme are not played and do not sound as triplets. The 2nd 8th-note must always and obviously receive its natural accent.

Excerpt from "Fifth Symphony"
First Movement

PARTICULARS:

Beginning to (C): violin parts -- the opening theme is on the G string (V position) to get the utmost strength of tone. This true again at (A).

All string parts -- The first eighth of the thematic 8th-notes should always be prepared with the bow on the string. This is to help to insure that the attacks are absolutely together. The 2nd 8th-note of the thematic 8th-notes should always be emphasized more than the first and third ones not only to keep the rhythm and meter clear but to keep the 8ths from being played as triplets or from sounding like triplets. When a sustained tone and/or slur precedes the 8th-notes, the bow recovery should be made between the 1st and 2nd of the thematic 8th-notes - not immediately after the tie or slur. The 2nd and 3rd of the thematic 8th-notes should always be played spiccato. It is most helpful to the player to save the bow during the ties so that the bow does not have to be recovered from too near the bow tip. To hold the volume of these ties, the bow must move near to the bridge as the bow is slowed. Extra bows must not be taken.

Advanced and 1st violin A: III position 10 before (A) to keep a consistent tone quality and to help keep the 8th-notes from sounding out more brilliantly than the sustained tones that follow each time. The G Major chord 1 before A should have none of its notes sustained except the upper-most G.

Viola -- III position at (A) to stay on the C string for greater intensity and power.

Cello -- for measures 3, 4 and 5 a choice of fingerings is given so that some players will use one, others the other, so that the advantages and disadvantages of each may be balanced.

IV position beginning in measure 7 for a less brilliant tone than the A string would give. The A string (1st position) is again used beginning at 5 before (A) to prepare and make possible a better crescendo.

IV position 2 before A to enable the solidity and power of the C string to be used and to prepare the A-flat (1 after (A)) so that it can be taken with a stronger finger than the little finger.

String bass -- II position at the beginning because the open G string would likely sound more strong than the following E-flat.

All string parts -- The separate 8th-notes should be played spiccato, the hooked ones flying spiccato and the slurred ones, of course, legato. Usually, the spiccato 8ths should be crisp and quite forceful.

Excerpt from "Fifth Symphony"
First Movement

PARTICULARS: cont.

(C) to (F): This section is legato in the upper string parts in contrast to what precedes and follows except for thematic punctuation in the cello and bass parts.

Advanced and 1st violin A -- III and IV positions are used to maintain the A and D string tone quality.

1st violin B, 2nd violin and viola -- The double-notes not specifically marked divisi present a good opportunity for the players to gain experience in playing double-note passages. Those who do not learn to play them well should not attempt them in a concert, however, and the conductor should reserve the right to insist upon their being divided if it seems best to do so.

Cello -- IV position 2 before E because the fourth (E-Flat → A-Flat) is more dangerous intonationwise if done on the D string and also to prepare the A-naturals after E to be played with a finger.

String bass -- The note G, 5 after D, should be fingered. Fourth finger is suggested.

F to the end: This section is played in the same manner as has already been described for the preceeding sections.

When double-notes or chords occur in which the notes B and E-Flat are alternated, particular care should be taken to make sure the intonation is really correct.

The double-notes in the 1st violin B part can be particularly valuable study material for those playing the part.

Symphony No. 5
(excerpt 1st Movement)

C
2
moderate-difficult

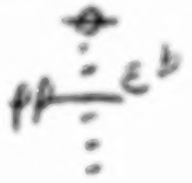
Beethoven
Arr. Herfurth

BRASS CRITIQUE

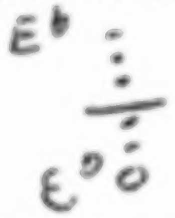
Brass parts are not difficult in this score. Attention should be directed toward tone quality, intonation and uniform release (ending) of tones. There must be agreement among section as to type of tone quality desired. Dark, rich sound is preferable.

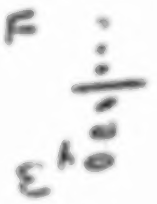
WOODWIND CRITIQUE

Bassoon - Don't breathe after 1st four bars of C ; wait until after B four bars later.
G , 4th space four bars before (A)
All eighth notes should be staccato.
Easy A^b to B^b motion - use little finger A^b key and thumb B^b key.



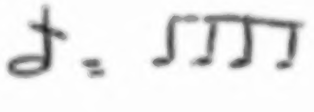
Oboe - All eighth notes should be staccato and attached with a little "sting".
E^b to F or vice versa.





Flute - Eighth notes should be articulated "tu".

PERCUSSION CRITIQUE

Snare drum play all rolls closed. Timpani  6 measures before (C).

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. **Legato arpeggio** (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.
2. **Sautillé arpeggio** (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.
3. **Springing** (**saltando**, **ricochet** or **jeté**) **arpeggio** -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. **Grand détaché** -- same as the above but using the whole bow for each note.
2. **Accented détaché** -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. **Accented grand détaché** -- same as #2 above except that a whole bow is used for each note.
4. **Détaché porté** -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

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CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

Music written in the Classical Period was refined, consonant with candlelight, powdered wigs, exaggerated manners and the formality of the times. Classical music is pure music, freed from churchly text and traditions and not yet dedicated to the expression of the personal, the poetic and the picturesque. The classical composer depended solely upon beauty of tone and tonal design. This music does not sweep away the listener on great emothional tides of feeling. The passions are there, yes, but are restrained with wit and charm.

Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original theme in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

LUDWIG VAN BEETHOVEN

b. Bonn, Germany 16 December 1770
d. Vienna, Austria 26 March 1827

Ludwig van Beethoven was an ugly boy, untidy in dress and appearance, clumsy in everything he did, extremely shy and sensitive. He never knew the meaning of childhood play. The early death of his mother and a chronic drunkard for a father made life at home unbearable. His father thought that Ludwig could be another child prodigy like Mozart since the young Beethoven showed an uncanny gift at the piano.

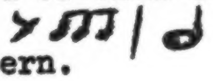
When he was only seventeen years old the Elector gave him enough funds to go to Vienna to study music. This visit was interrupted by his mother's death but friends (among them the patron Count Waldstein) provided means for him to go a second time to Vienna. This time he stayed. For a while he was a pupil of Haydn's but this was of short duration as the two temperaments did not blend.

Beethoven was drawn to the attention of the local nobility and his talents were not unappreciated. However, there were the usual critics as one wrote, "the confused explosions of the presumptuous effrontery of a young man." Already his independence in use of form and harmony was evident.

He soon discovered signs of deafness and this was accompanied by moroseness and irritability. These traits grew stronger as he grew older. He became more anti-social and found solace in his long walks in the country.

After a slight period of inactivity, the genius of composition stirred within him again. He entered into the last period of his life which was filled with long and bitter court quarrels to gain the guardianship of his nephew while at the same time he was composing his last masterworks.

Full of great love for mankind but unable to curb his uncouthness and suspicion of everyone close to him, he lavished all his love on his nephew, Karl, who turned out to be a great disappointment to his uncle. Beethoven never married and lived the lonely life of a recluse; one afraid to trust even his best friends. At his funeral, however, 20,000 friends came to pay their respects to the beloved Master.

In his music Beethoven used mostly plain harmonies but how he chose them and disposed of them is fascinating. As the opening theme of the Fifth Symphony shows  , he was fond of repeating over and over again a short rhythmic pattern.

What particularly distinguishes his symphonies is their great emotionality and powerful contrasts of moods. He was especially fond of slow, tearful adagios, and he was responsible for replacing the third movement of the symphony (called minuet by all classic composers) with the humorous scherzo.

Beethoven stands at the head of the composers of the classical school; his famous Ninth Symphony is the heralding of the German romantic school. This is shown by his unconventionality, the use of characteristic orchestral colors and his

sanctioning of program music when he wrote the Pastoral Symphony which illustrates episodes in the country. Beethoven rightfully claims the title of "the greatest orchestral composer of the nineteenth century."

Works:

9 Symphonies
5 Concertos for piano and orchestra
32 Sonatas for piano
16 String quartets
10 Violin and piano sonatas
Opera - Fidelio
3 Overtures - Leonore
Egmont
Coriolanus
Chamber music

Country Dance in C

C
3
moderate

Beethoven
arr. Page

The country dance was a name given to a traditional English dance of popular origin. This form of English dance became very popular on the continent and there were 12 in this set of dances and this one was originally written for the piano.

Mr. Clifford Page, the arranger, was a composer, conductor and editor. He was a specialist in oriental music. Before his death in 1956 he was a member of the editorial staff for Oliver Ditson Company, later Theodore Presser Company.

The Vienna State Opera Orchestra recorded these Beethoven Country Dances. Franz Litschauer is the conductor.

Side 1 Band 1

Country Dance, in C

C
3
moderate

Beethoven
Arr. Page-Boss

STRING CRITIQUE

GENERALITIES:

Finger patterns, extensions and contractions;
1st violin -- ext., 1-2, 2-3, 3-4, 123'4; 4th finger extension.
2nd violin -- 12' '34, 1-2, 2-3, 3-4, 123'4.
viola -- 1-2, 2-3, 123'4, 3-4.
cello -- lowered extensions, upward extensions.
string bass -- 1st finger extensions (pivots).

Positions:
1st violin -- I, II, III, V.
2nd violin -- I.
viola -- ½, I, III.
cello -- I, II, III.
string bass -- I, II, III, IV.

Bowing: legato, lifts, spiccato, hooks, accented detache.

Pizzicato: R.H. (all parts).

Ornaments: grace notes (single; from below).

Tremolo:

Dynamics: PP, P, mf, f, ff, cresc., <, >, sf.

Rhythms: nothing unusual.

Meters, Tempos and tempo changes: 2/4, allegro molto moderato.

1 3 3 2
Double-notes: 1st violin -- o-M6, 2-M6, 2-m6, 1-m6.
2nd violin -- 3 2 1 3 o 2 2 2
3-P5, o-m7, o-M6, o-P8, o-P5, 1-m6, 2-P5, o-m7,
o o o
2-M3, 3-M2, 2-m3.
viola -- o o 3 2 1 o o 3
3-M2, 2-m3, o-P8, o-m7, o-M6, o-P5, 1-P4, 3-P5.
cello -- o o o
1-P4, o-P5, 2-M3.

2 2
1 2 1
Chords: 1st violin -- o-C Major. 2nd violin -- 1- C Major. viola - o
o-C Major.

Harmonics:

Signs: V, ⊓, ‿, ..., /, ⌒, >, <, >, >, ‿, ∩, x.

Vocabulary: arco and also see above.
Comment: the bass part has some demanding spots.

Country Dance, in C

PARTICULARS:

All parts: The bowing is either legato many times with a lift at the end of the group, spiccato in the L½, or accented detache strokes occurring as syncopated notes. Hooks are used to keep the bow going in the best direction. The spiccato is usually quite crisp and very much "off the string" except when in a forte passage where a much heavier spiccato must be employed near the frog and much more nearly on the string.

All the double-notes should be learned and played.

The position use is generally uncomplicated except in the *bass* and *cello* parts.

The rapid 16th-notes, sometimes coupled with string crossings, require the development or possession of good coordination, left hand finger articulation and the placement of fingers ahead of time on more than one string.

1st violin -- III position for one measure 2 after (2). The 4th measure after (3) does not involve a shift since the B$_b$ is fingered as an A#. (This is also true of the *2nd violin* and *viola* parts). The passage beginning 2 notes before (11) is the most difficult and will need careful and *slow* working out and much repetition at varied tempos. The final chord should have all its notes sounded simultaneously.

2nd violin -- much like the 1st violin part but all in I position.

Viola -- much like the 2nd violin part. ½ position is used for 4 measures beginning at (7). III position is used after (11).

Cello -- Although little position work is asked for, those used should be noted. Their use is needed to insure good articulation and sometimes to avoid an inappropriate open string.

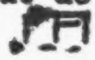
String bass -- position-wise this is the most complicated part. Some changes of position can be avoided if the players hands are large and/or flexible enough to play some extensions or to pivot without actually shifting.

Country Dance in C

C
3
moderate

Beethoven
arr. Page

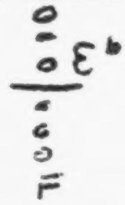
BRASS CRITIQUE

At (2), make the 8th notes short as marked, but do not tongue. Make the notes short by stopping the breath only. Measure  very accurately. There will be a tendency to rush the rhythm.
At (4), insist on low 5th position C# for trombones.
Bar before (5), one trumpet only and use½ on the high E .
At (5), horns should use non-transposing mute on passages marked with plus sign (±). Stopped horn would not be characteristic.

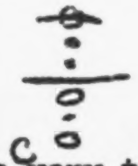
WOODWIND CRITIQUE

Four before (2) is a very difficult passage in both clarinets. The only helpful fingering would be the 1st clarinet to use a ¼ A#. This passage occurs again 4 before (11) and 4 before (12).
Overall a medium difficult part. Use bright short staccato sound.

Bassoon - In opening section, 2nd bassoon use thumb F#. Fourth bar after (3) use little finger F# after B . Two bars after (5) high F#
Use bright staccato sound throughout. Part is demanding!



Oboe - Finger high D at (5)



Flute - Five bars after (1) is very touchy. Low A is easier tongued than slurred.
Two after (2) is difficult; will take some work.
Flute solos are quite high and will require a capable performer.

PERCUSSION CRITIQUE

Triangle at (1) is in unison with woodwinds, horns and strings. Timpani, snare drum and triangle play staccato notes with a quick upward snap permitting the stick to remain on the drum the shortest possible time.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY NO. 1

C 4
difficult

BEETHOVEN

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

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The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
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It is easy to notice the various changes in the arts during this period:

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Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

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Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

Symphony No. 1
C Major

C
4
difficult

Beethoven
arr. Theodore Moses

This symphony, in the eighteenth century style of the classics, is characterized by grace and refinement as well as the respect for classic structure. But even here Beethoven is impatient with the accepted rules. Listen carefully to the first chord of the first movement. It is not in the key of the work (C major) as practice dictated; rather it is a seven chord in the key of F (c, e, g, b♭) to the key cf G and finally to the main key (C major) at the allegro con brio.

Beethoven still called the third movement a "minuet"; later he changed the title of the third movements of his symphonies to "scherzo."

Beethoven used the trombones very sparingly in his symphonies. In fact he did not include them when he was writing Symphony No. 1 and so the arrangers have to double other parts or write in accepted harmonies. This explains the "simple" trombone parts one sometimes finds in arrangements of Beethoven works.

The arranger, Theodore Moses Tobani, arranged a great many orchestral compositions. Among his original works, Hearts and Flowers achieved international recognition.

This recording is by the Philharmonic Orchestra again with Otto Klemperer, conducting. The jacket notes are very good; be sure to read them.

First Symphony
(1st movement)

I

Beethoven
Arr. Moses

C
4
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

- 1st violin -- 1-2, 2-3, 3-4, ext,12'34, 1''23, 4th finger extensions, 1st finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, ext., 2''34, 4th finger extensions, 1st finger extension.
- Viola -- 1-2, 2-3, 3-4, ext., 12'34, 4th finger extension, 1st finger extensions, 3rd finger contraction.
- Cello -- Lowered extensions, upward extensions, double extensions.
- String Bass -- 3rd finger used, extensions.

Positions:

- 1st violin -- I, II, III, IV, V, VI.
- 2nd violin -- I, II, III.
- Viola -- I, II, III.
- Cello -- ½, I, II, III, IV.
- String bass -- ½, I, II, II½, III, IV, V, V½, VI.

Bowing: Legato, spiccato, slow ⊓ followed by light fast W.B.V., collé, hooks (flying staccato), lifts, staccato, flying spiccato, undulating slurred string crossing, portato.

Pizzicato: R.H., chords (f & P).

Ornaments: Long trills

Tremolo: measured 16ths.

Dynamics: PP, P, f, ff, fz, sudden fP, crescendo.

Rhythms: hooked and legato dotted rhythms, syncopation.

Meter, tempos and tempo changes: ¢ , Adagio molto, Allegro con brio.

Double-notes:	1st violin --	4	o						
		1-P8,	2-M3						
	2nd violin --	1	2	2	2	3	1	1	o
		o-M6,	1-m6,	o-m7,	1-M6,	2-m6,	o-P8,	o-m6,	1-A4,
		4	o						
		1-P8,	2-M3.						
	Viola --	3	2	1	o	1	4	3	
		o-P8,	o-m7,	3-m3,	2-m3,	3-M3,	3-M6,	2-m6	

First Symphony - (1st movement)

GENERALITIES cont.

```
                       o         F-1  B-1  2         F#-1  2         3
Chords:  1st violin -- 1         A-o  F-2  1         C-2   1         2
                       3-E dim., F-2, G-o, 1-A min., D-o,  o-G Maj., 1-D min.,
                                                           o
                        2         3         2         1         2
                        1         2         2         o         1
                        o-C Maj., 2-F Maj., 1-C Maj., o-G Maj., 1-G Maj.
                         3         2         1         1
                         2         1         o         2
                         1-C Maj., o-G Maj., o-D Maj., o-B dim.
                       B-1  2         1         3         C-2  3
         2nd violin -- F-2  1         o         2         E-1  2
                       G-o, 1-A min., o-G Maj., 1-D min., C-3, 2-F Maj.,
                        2         2         2         o         1
                        1         1         2         1         2
                        o-C Maj., o-G Maj., 1-C Maj., 3-A Maj., o-B dim.,
                         2         3
                         1         2
                         1-G Maj., 1-C Maj.
                  F-2  1         2
         Viola -- C-3  o         1
                  F-3, o-C Maj., o-C Maj.
```

Harmonics: Viola -- mid-string D.

Signs: 𝄴, 𝄵,), ⌒, ..., >, <, ⊓, V, 𝄐, -:, 𝄐, repeat, ⌒⌒, 1st & 2nd ending.

Vocabulary: Adagio molto, Allegro con brio, alla breve, crescendo, spiccato, simile, Tenuto, (also see above)

Comment: rapid 16ths Legato and detache (Tremolo).

II

First Symphony
(2nd movement)

Beethoven
Arr. Moses

C
4
difficult

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- 1st violin -- 1-2, 2-3, 3-4.
- 2nd violin -- 2-3, 3-4, 1''23'4.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- Lowered extension, upward extension, double extension.
- String bass -- natural only.

Positions:
- 1st violin -- I, II, III.
- 2nd violin -- I, III.
- Viola -- I, II, III.
- Cello -- I, II, III, IV, V.
- String bass -- ½, I, II, III.

Bowing: Legato, détaché Lancé, hooked dotted rhythm, détaché, staccato, collé, lifts, martelé, hooks.

Ornaments: short trill, turn, single grace notes.

Dynamics: PP, P, f, fz, < P, < >, fzP.

Rhythms: dotted rhythm - hooked and legato.

Meters, tempos and tempo changes: 3/8, Andante con moto.

Double-notes: 1st violin --
4 4 3 2
3-M6, 2-m7, 2-M6, 1-m6.

2nd violin --
1 2 o 3 2 2 4
o-M6, 0-m7, o-P5, 1-d7, 2-P5, 1-m6, 2-m7,
3 4 3
3-P5, 3-M6, 2-m6

Viola --
4 1 1
1-P8, 4-M2, 3-m3.

Chords: 1st violin -- none.
2nd violin -- " .

Harmonics: 1st violin -- mid-string A. Cello -- mid-string D.

Signs: ⌒., ..., ⊓, V, ⌒.., ⌒, ⌒⌒, ⌒, ⌒⌒⌒, ⌒..,), ⌒⌒, repeat.

Vocabulary: Andante cantabile con moto, crescendo, simile.

Comment: Tenor clef in cello part. Bass and cello parts divide.

First Symphony
(3rd movement)

III

Beethoven
Arr. Moses

C
4
difficult

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

- 1st violin -- 1-2, 2-3, 3-4, ext., 1''23'4, 4th finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, ext.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- natural only.
- String bass -- natural only.

Positions:

- 1st violin -- I, II, III, V.
- 2nd violin -- I, II, III.
- Viola -- I, III.
- Cello -- I, II, III, IV, V.
- String bass -- ½, I, II, II½, III, III½.

Bowing: Collé, accented détaché, hooks, legato, spiccato, son filé.

Dynamics: PP, P, f, ff, cresc., fz, decresc.

Rhythms: Syncopation, displaced meter.

Meters, tempos and tempo changes: Allegro molto e vivace, 3/4.

Double-notes: 1st violin -- o
2-M3
2nd violin -- 2 1
o-m7, o-M6

Signs: dots, slurs, ties, 𝄐, ⊓, V, repeat

Vocabulary: Menuetto, Trio, Menuetto D.C.

First Symphony
(4th movement)

IV

Beethoven
Arr. Moses

C
4
difficult

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 1''23'4, 1st finger extension, 4th finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, ext.
- Viola -- 1-2, 2-3, 3-4, 4th finger extension.
- Cello -- Lowered extension, upward extension, double extension.
- String bass -- extensions.

Positions:
- 1st violin -- I, II, III, IV, V, VI.
- 2nd violin -- I, III.
- Viola -- I, II, III, IV.
- Cello -- I, II, III, IV, thumb.
- String bass -- ½, I, II, II½, III, III½, IV, V, V½, VI.

Bowing: détaché porté and lancé, legato, sautillé, spiccato, lifts, détaché, flying staccato, accented détaché, collé.

Tremolo: measured 16ths.

Dynamics: PP, P, f, ff, fz, fP, cresc., decresc., < P.

Rhythms: syncopation, double-dotted rhythms.

Meters, tempos and tempo changes: 2/4 Adagio, Allegro molto e vivace.

Double-notes: 1st violin -- 1 1 2 3 2 2 3
o-P8, o-M6, 1-m6, 2-M6, 2-P5, 1-M6, 2-M6.
2nd violin -- 3 o 1 2 2 1 1 o
o-P8, 2-m3, 3-M3, 2-P5, 1-m6, o-M6, o-m6, 1-A4,
3 4
3-P5, 3-M6.
Viola -- 3 1 1 o
o-P8, o-P8, 3-m3, o-P5.

Chords: 1st violin -- 2 D-4 3 1 2
1 F-3 2 o 1
1-G Maj., G-1, 1-C Maj., o-G Maj., o-C Maj.

First Symphony - (4th movement)

GENERALITIES cont.

Chords:	2nd violin --	1 o o-G Maj.,	D-3 F-2 G-o,	2 1 o-C Maj.,	2 1 1-G Maj.,	3 2 1-C Maj.
	Viola --	1 o o-G Maj.,	2 1 o-C Maj.			

Harmonics: Cello -- mid-string G.

Signs: fermata, ⊓, ∨, dashes, dots, hooks, repeat, 1st & 2nd endings,
lift, <, >, slurs, ties, >, ⌢. .

Comment: rapid scales! Virtuoso string bass part.

Symphony No. 1
C Major

C
4
difficult

Beethoven
Arr. Theodore Moses

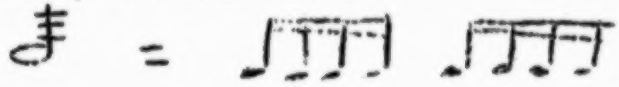
BRASS CRITIQUE

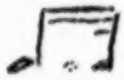
Brass parts are not difficult from a technical standpoint in this work, but there are some dangers in tuning because of the key (C Major). The first trumpet plays around 4th line D much of the time. This note is normally flat. The second trumpet doubles him an octave lower. This note is quite sharp, so that the octave must be "spread" quite a bit to insure a true octave.
If horns use original parts, they must transpose down a perfect 4th rather than up a perfect fifth.
Care must be taken to blend brass sound with string tone as much as possible. Brass is used here more as percussive rhythm outline rather than melodic or harmonic instruments. Keep brass sound secondary.

WOODWIND CRITIQUE

Clarinet - In the first movement, 2 before (A) use chromatic F#. Use short crisp staccato.
No real technical problems except at the end of the last movement. The 16th note tongued passages can be played - slur 2 and tongue 2 in both parts.

PERCUSSION CRITIQUE

Adagio Molto - The timpani is used to reinforce other parts. It is always in unison with other instruments, and this demands careful listening. Eight measures from the end: 

Andante Cantabile con moto - At (K) the timpani carries the  rhythm alone.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (Louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\substack{x \\ x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

DIVERTIMENTO

C 5
easy

HAYDN

arr.
Stone

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

Music written in the Classical Period was refined, consonant with candlelight, powdered wigs, exaggerated manners and the formality of the times. Classical music is pure music, freed from churchly text and traditions and not yet dedicated to the expression of the personal, the poetic and the picturesque. The classical composer depended solely upon beauty of tone and tonal design. This music does not sweep away the listener on great emothional tides of feeling. The passions are there, yes, but are restrained with wit and charm.

Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original thems in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

JOSEPH HAYDN

b. Rohrau, Lower Austria 31 March 1732
d. Vienna, Austria 31 May 1809

Joseph Haydn first entered the musical world in Vienna as a choirboy of St. Stephen's. He was a normal mischievous lad who couldn't resist snipping off the pigtail of the fellow chorister in front of him. As soon as his voice broke he was dismissed from St. Stephen's. Taken in by another ex-chorister he earned his living by teaching, performing, and doing hack work.

He was accompanist for a while to the singing teacher and opera teacher Niccolo Porpora. This association was responsible for his meeting some of Vienna's leading musicians and its princely patrons.

Haydn was married to Anna Maria Keller, daughter of a wig maker. After a few unhappy years they separated and lived apart the rest of their lives.

At this time Haydn was hired by Count Esterházy to be Kapellmeister at his palaces in Eisenstadt and Esterház. For the next twenty years he lived a well-regulated productive life. At the end of that time he was not sorry, however, to go back to Vienna.

An English impresario by the name of Salomon persuaded Haydn to come to London and commissioned him to write twelve symphonies for a munificent fee: twelve hundred pounds ($3360 approximately). London feted and honored Haydn in a manner as few musicians have known. In his golden years he retired to a suburb in Vienna and died there a wealthy man, unique among musicians of any age.

Haydn's gift of music to the world of Classicism was the use of his simple and elemental themes. In Haydn's time the "style gallant" disappeared and the Classic entered. Only the essential was used. He had a logic in construction surpassed only by Beethoven.

Haydn developed the orchestra into a larger more colorful group. He initiated the use of muted strings and was called the "father of the modern orchestra." He was largely responsible for the sonata-allegro form which became the first movement of the symphony, concerto, sonata, and string quartet.

He was a prolific composer and left over 1,407 pieces of music:

104	Symphonies
83	String quartets
66	Piano sonatas
5	Oratorios
42	German and English songs
14	Italian operas
47	Divertimenti
15	Concertos
400	Single minuets and waltzes

Divertimento

C
5
easy

Haydn
Arr. David Stone

This number originally called a Partita by Haydn was shown by Haydn's biographer, Carl Ferdinand Pohl, to his friend, Johannes Brahms. Brahms used the theme for his highly successful orchestral work, Theme and Variations on a Theme of Haydn.

The theme used here by Haydn is in the second movement of the Divertimento and is supposedly an old Austrian pilgrims hymn, the St. Anthony Chorale.
The Chorale St. Antoni (St. Anthony's Chorale) is a three-part theme comprising an opening idea, repeated; a contrast on the dominant, and a restatement of the opening, with a double ending.
Some specialists are of the opinion that this theme is not by Haydn at all, but this does not discount from the honors owing to Haydn. The music was so beautiful that Brahms thought it worthy of writing a version for two pianos. Only when this was completed to his satisfaction did he undertake the orchestration; Theme and Variations on a Theme of Haydn.

Divertimento

C
5
moderate

Haydn
Arr. Stone

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- 1st violin -- 1-2, 2-3, 3-4. First finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4. Fourth finger contraction. First finger extension.
- Viola (3rd violin) -- 1-2, 2-3, 3-4. First finger extension.
- Cello -- Lowered extensions.

Positions:
- 1st violin -- I, III, IV.
- 2nd violin -- I, III.
- Viola (3rd violin) -- I, III.
- Cello -- I, II, III, IV.
- String bass -- (½), I, II, possibly III.

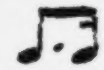
Bowing: legato, detache, accented detache, detache porte, spiccato, martele (at frog), portato, son file.

Pizzicato: R.H.

Ornaments: None

Tremolo: None

Dynamics: P, mf, f, ff, sudden pianos and fortes, <, >, decresc., sfz, cresc.

Rhythms: in this composition,  is, with only 2 exceptions, legato so the rhythm must be clearly articulated with left hand finger action.

Meters, Tempos and tempo changes: 2/4, 3/4, Andante quasi Allegretto, menuetto tempo, Allegretto.

Double-notes:
1st violin -- none
2nd violin -- o
o-P5.
Viola (3rd violin) -- o 3 1 o
o-P5, o-P8, o-M6, 2m3.
Cello -- o
o-P5.

Chords: None

Harmonics: cello -- mid-string D.

Divertimento

GENERALITIES cont.

Signs: ..., - - - , 𝄐, D. C., repeat signs, 1st and 2nd endings, sfz, ⊓, V, >.

Vocabulary: Andante quasi Allegretto, decresc., Pizz., Arco, Fine, Trio, Allegretto, Menuetto, spiccato, cresc. Menuetto D. C., Div., Simile, Chorale.

Comment: The string bass part is not an exact double of the cello part. Nevertheless, the bass part should be well coordinated with the cello part pitchwise and ensemblewise.

Divertimento

PARTICULARS

ST. ANTHONY CHORALE

Beginning: Viola (3rd violin), cello and string bass -- the pizzicato (piano) should not be done too near the end of the fingerboard or in the bowing area. Use vibrato.

Measure 3: 3rd violin and viola -- A# marked to be played with 2nd finger so that first finger can remain on A natural and to avoid a smear 3 before (1).

Cello -- lowered extension.

5 ± before (1): At this point and throughout the movement, the 1st violin part is to be played on the A string to achieve the singleness of timbre the melody seems to need. To begin, the left hand position should be prepared in advance (III position) with the first finger extended back for the C#. The bowing should be a smooth, connected, clinging and vital detache. (This note concerning bowing also applies to all the string parts.

String bass -- the note G is marked to be fingered to help assure a consistent and appropriate tone.

Cello -- if open D's are used, great care should be taken to produce a clear, resonant and vibrant tone free of squawks and rasps. Otherwise, the D's should be fingered.

3 and 2 before (1): viola - 3rd violin -- bowing here and in like places is portato.

2 before (1): 1st violin, cello and string bass -- portato bowing.

(1): cello -- sonfile (spun tone), p. Use vibrato.

5 after (1): 2nd violin -- portato bowing.

4 before (2): 1st violin -- IV position to keep the A string quality.

3rd violin - viola -- III position to keep a consistent tone.

cello -- IV position to keep a consistent tone.

1 note before (2): 2nd violin -- III position to avoid over-use of the open A string.

5 after (2): cello -- sonfile, forte. A forte with fine quality is more difficult to maintain and requires greater effort to maintain the volume. Use vibrato.

3 and 4, 5 and 6 before 1st ending: string bass -- sonfile. (see cello notes for (1) and for 5 after (2).

MENUETTO

style - Light and sparkling. Bowing in all parts is usually a mixture of detache porte and legato. The meter (3/4) also presents the problem of maintaining a proper accentuation when equal amounts of bow must be used for unequal note values.

Divertimento

PARTICULARS cont.

Measure 1: 1st violin -- linked (hooked) bowing in a portato manner.

Beginning to 2 before (1): 2nd violin -- III position used to maintain the A strings quality of tone.

Measures 3 and 4: cello -- II position is indicated so that the open A string sound can be avoided.

2 before (1): 2nd violin -- the G natural may be missed because of the D# in the previous measure.

(1) and following: viola - 3rd violin and cello -- spiccato bowing (mf and p).

3 after (1): 1st and 2nd violins -- The paired eighth-notes should be played with subtle accents on the 1st note of each pair.

2 before (2): 1st and 2nd violins -- Again the 1st note of each of the paired 8th notes should be subtly accented, but not during the crescendo when each note should be louder than the note immediately preceeding it.

Trio and somewhat before it: string bass: II position used to avoid incorrectly placed accents, probable bad tone quality and to keep the tone quality more consistent. The pizzicato should be done with close attention to the production of an excellent tone.

(3): 2nd violin -- III position to keep the A string quality.

2 after (3): 2nd violin -- extend first finger back for the C#.

RONDO

style - Lively, gay, somewhat mqrcato. The intonation of the ½ steps during the rapid 16th notes should receive careful attention. The half-step neighboring tones in a rapid tempo must be closer than usual to sound correct.

Measure 2: 1st violin, 2nd violin, cello and string bass -- bowing is accented detache.
string bass -- II position.
viola - 3rd violin -- each player should learn to play the octave and the other double-notes following the octave with the exception of the 5th measure. Open strings should be handled with care and skill so that they are not raucous sounding.

Measure 3: 1st and 2nd violins -- spiccato bowing.

Measure 5: cello -- finger the first D to avoid a forte open string.

Divertimento

PARTICULARS cont.

2 before (1): cello -- III position used to maintain the tone quality of the D string and to get a more vibrant tone in the next measure.

3 and 2 before (2): 1st and 2nd violins -- uneven string crossing may cause an unsatisfactory performance of the rapid 16th-notes, therefore "round bowing" should be discussed, Open strings should be handled with care.

1 before (2): 1st violin -- the open E string must be played with skill and attention to dynamics and tone.

(2) and ½ beat before: 2nd violin -- III position.

2 after (2): 1st violin -- the quarter-notes should have the same style as those in measure 2 but softly.

(3): cello -- sonfile.

2 after (3): 1st violin -- these quarter-notes should have more breadth and less accent than the earlier ones.
2nd violin -- C# following G may best be played with a contracted fourth finger.

3 after (3): 1st violin -- a B melodic minor scale. This presents an opportunity to do some study of minor scales.
2nd violin -- the chromatic motion (A# to B) needs to be clean and quick. The first finger should stay on the A# as long as possible to keep from creating a smear.

4 before (4): 1st violin -- III position to make string crossings less of a problem and to give a more consistent (A string) tone quality.

1 before (4): 2nd violin -- for the chromatic motion (B to A#), keep the finger on the B as long as possible to avoid a smear.

6 and 5 before (5): cello -- finger the note A to keep a softer tone quality. The use of the mid-string harmonic (D) is for the same reason.

5, 6, and 7 after (5): III and II positions to achieve a more consistent quality of tone.

Second ending and following: 1st violin -- the alternation of C-natural and C-sharp should be made quite clear-almost to the point of exaggeration.
cello and string bass -- sonfile, forte.
string bass -- second finger or even first finger may be preferred to keep the string down with strength. Use vibrato. A different finger could be used when the repeated notes begin.

Divertimento

PARTICULARS - cont.

5 before the end: cello -- open strings fortissimo. Attention should be paid to producing tone of good and full quality without being raucous.

4½ before the end: 1st violin -- III position to keep a consistent tone quality. It is more difficult to play fortissimo on the A string than on the E but the students should learn to do it. This is good opportunity.

Last 2 measures: all string parts -- martele at the frog for the accented 8th-notes.

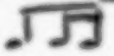
Divertimento

C
5
easy

Haydn
arr. David Stone

BRASS CRITIQUE

Woodwind cues in brass should be played only in case of absolute necessity and then with only one player.
Check key out carefully. Trumpet will probably miss D#.
Trombone must blend with bassoon in bar 6. In bar 6 and 7, trumpet may prefer to use 3rd valve on high A so that pitch will not be too sharp. Same at (2).
In the Minuet, brass tone should be quite full, but not overbearing.

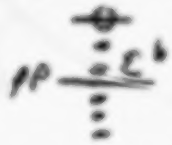


rhythm must be accurately measured in trumpet and trombone at (1).
In Rondo, watch dynamics carefully and measure rhythm very accurately.
Do not play cues.
In last eight measures, 1st trumpet may wish to use ½ valves instead of open for better tuning.

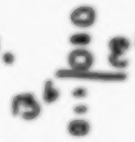
WOODWIND CRITIQUE

Clarinet - In fifth measure slide from left B to left C#.
Key and register crossings could cause problems in Chorale, Minuet and Rondo.
Use right C# at (2) in the Minuet.
Use chromatic F# in 4th measure of Rondo.
Use left C# 3 before (5). Both these passages occur several times.

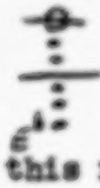
Bassoon - 4th space G must be fingered
In the Andante if A is hard to start use
whisper key (p p) and a small amount of
½ hole.



In the Rondo, finger F#.



Oboe - Finger D#, 4th line
Make sure that oboe player uses
half hole on C#, D and D#; 3rd space
and 4th line. There is much to play in this range!



Flute - High flute parts will need close embouchure in order to sustain long phrase; don't breathe every bar.

PERCUSSION CRITIQUE

St. Anthony Chorale - Tr ~~~ is used to indicate a timpani roll not triangle.
Rondo - Both timpani and snare drum are in unison with the trumpets except for the last five measures. The percussionist should try to match the style of the trumpets.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

MELODIES BY JOSEPH HAYDN

C 6
moderate

arr. Woodhouse

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

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It is easy to notice the various changes in the arts during this period:

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Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
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Mozart	Most versatile of all composers.
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Beethoven	Listed as both Classic and Romantic composer.

JOSEPH HAYDN

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d. Vienna, Austria 31 May 1809

Joseph Haydn first entered the musical world in Vienna as a choirboy of St. Stephen's. He was a normal mischievous lad who couldn't resist snipping off the pigtail of the fellow chorister in front of him. As soon as his voice broke he was dismissed from St. Stephen's. Taken in by another ex-chorister he earned his living by teaching, performing, and doing hack work.

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Haydn was married to Anna Maria Keller, daughter of a wig maker. After a few unhappy years they separated and lived apart the rest of their lives.

At this time Haydn was hired by Count Esterházy to be Kapellmeister at his palaces in Eisenstadt and Esterház. For the next twenty years he lived a well-regulated productive life. At the end of that time he was not sorry, however, to go back to Vienna.

An English impresario by the name of Salomon persuaded Haydn to come to London and commissioned him to write twelve symphonies for a munificent fee: twelve hundred pounds ($3360 approximately). London feted and honored Haydn in a manner as few musicians have known. In his golden years he retired to a suburb in Vienna and died there a wealthy man, unique among musicians of any age.

Haydn's gift of music to the world of Classicism was the use of his simple and elemental themes. In Haydn's time the "style gallant" disappeared and the Classic entered. Only the essential was used. He had a logic in construction surpassed only by Beethoven.

Haydn developed the orchestra into a larger more colorful group. He initiated the use of muted strings and was called the "father of the modern orchestra." He was largely responsible for the sonata-allegro form which became the first movement of the symphony, concerto, sonata, and string quartet.

He was a prolific composer and left over 1,407 pieces of music:

104	Symphonies
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Melodies by Joseph Haydn

C
6
moderate

Haydn
arr. Woodhouse

Melodies by Josephn Haydn is a medley of three of Haydn's most famous melodies.

The first one is Allegretto from the Military Symphony which was so called because in it Haydn used bass drum, cymbal, and triangle which were then associated with military music. This is the eighth of the twelve symphonies commissioned by Solomon for London performances.

The second melody is the famous Austrian hymn written, God Save the Emperor Francis, as a counterpart to God Save the Queen. Later Haydn took the theme for his famous Emperor string quartet, a theme and variations in C major. In the Methodist Hymnal it begins, "Glorious Things of Thee Are Spoken". (Hymn #461)

The third melody comes from the oratorio, The Creation. Most everyone will recognize The Heavens Are Telling as this is sung by most every church choir at least once a year. The text is taken from the first chapter of Genesis and the seventh and eighth books of Milton's Paradise Lost.
There are places in this oratorio that remind one very much of the oratorios of Handel.

I. The recording of Haydn's "Military" Symphony which is the first melody from Melodies by Joseph Haydn is conducted by an outstanding Danish conductor, Mogens Woldike. His interpretations of the 18th century style are good study and listening for any serious music student as well as the general music lover. The Allegretto is included in Melodies from Joseph Haydn but the other movements would be good listening too for the class.
Side 1 Band 2

II. The Emperor (Kaiser quartett) quartet which is included in the Melodies of Joseph Haydn is recorded by the Amadeus Quartet which played in Lincoln last year at the Sheldon Art Gallery in the Friends of Chamber Music Series. The main theme is the one used in this piece (Melodies of Joseph Haydn) but the number is so beautiful the entire theme and variations should be played for the class. Read the outlined paragraph on the jacket to the class.
Side A

III. The Heavens Are Telling from The Creation is also included in the Melodies of Joseph Haydn. It is found in this recording by the Mormon Tabernacle Choir. The Philadelphia Orchestra, Eugene Ormandy, Conductor records with the chorus.
Side 2 Band 1

Melodies by Joseph Haydn

C
6
easy

Haydn
Arr. Woodhouse

STRING CRITIQUE

GENERALITIES:

Finger Patterns, Extensions and Contractions:
- 1st violin -- 1-2, 2-3, 3-4; 1st finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4; 1st finger extensions.
- Viola - 3rd violin -- 1-2, 2-3, 3-4; 1st finger extension.
- Cello - lowered extensions, upward extensions.

Positions:
- 1st violin -- I, II, III, V.
- 2nd violin -- I, III.
- Viola - 3rd violin -- I, III.
- Cello -- I, II, III, IV.

Bowing: legato, detache porte, martele, accented detache, spiccato, sustained martele.

Pizzicato: None

Ornaments: single appoggiaturas.

Tremolo: None

Dynamics: pp, p, mf, f, ff, <., >, cresc.

Rhythms: nothing unusual

Meters, Tempos and Tempo changes: allegretto, poco adagio, poco rit., allegro. 4/4.

Double-notes:
- 1st violin -- $\overset{0}{2}$-M3.
- 2nd violin -- $\overset{1}{0}$-M6.
- Viola-3rd violin -- $\overset{3}{0}$-P8, $\overset{1}{0}$-P8 (Viola).

Chords: none

Harmonics:
- Viola-3rd violin -- mid-string G, mid-string C (viola only).
- Cello -- mid-string G.

Signs: <, >, ⊓, V, ..., 𝄐, >, ⌒, x.

Vocabulary: fermata, and see that used above. Also: oratorio, symphony, string quartet, variations, marcato, motor rhythm.

Melodies by Joseph Haydn

PARTICULARS:

First section (allegretto): The separate quarter-notes without dots should be played detache porte to give them a proper character. The quarters *with* dots may best be played with a light martele. The paired slurred 8th-notes should receive some but not too much of the strong-weak traditional treatment. The grace-notes seem to fit best before the beat. Vibrato should be used at all times but particularly during the legato portions.

Positions (I through IV) are indicated as needed to help insure appropriate qualities of tone. Some use of extensions and harmonics also occur.

Second section (poco adagio): This famous melody needs to be played with much sensitivity. The bowing is a very sustained legato and with it should be coupled a continuous vibrato. Vary the length and sounding point of the bow with the dynamic level being used, i.e., P - WB, PP - about ½ bow (M-U½), f - WB but nearer the bridge. It might be worthwhile to try the PP section without vibrato or with very little for contrast. Pairs of quarter-notes marked up-bow should be played portato.

1st violin -- mostly III position.

2nd violin -- quite a bit of III position.

Viola -- mostly III position. The note F# in III position on the D string may need attention to keep it in tune.

3rd violin -- not so much III position as the viola because no C string is involved.

Cello -- I, IV & III positions with mid-string G harmonics. Some II position is used also.

String bass -- II position used to avoid inappropriate use of the open G and D strings and to help make more expressiveness possible.

Third section (allegro): The bowing should be accented detache for the separate quarter notes - no separation but a good impulse on every note. The first note of a legato slur should also be given an impulse with the use of a little extra bow speed. 13 & 14 after the beginning of the section -- the quarter-notes (f) need to be played with an accented grand detache.

In the first half, some III position is used; 1st finger extensions also, and mid-string harmonics in the viola and 3rd violin parts. Consistency of tone quality and appropriateness are the goals. In the second half, the cello and bass carry the tune while the upper strings provide the motor rhythm. Spiccato bowing for the violins and violas; strong accented detache for the cellos and basses. V position is used in the 1st violin part, III position in the 2nd violin and viola parts. A fourth finger extension is used in the 3rd violin part for the note F on the A string.

Melodies by Joseph Haydn

PARTICULARS: cont.

The cello part makes use of some III and II positions, upward and lowered extensions. The string bass part moves up to D above its staff requiring III position. II position is used to avoid open G's.

The final note of the composition should be played on one bow stroke if that is possible (i.e., if the fermata is not made too long).

Melodies by Joseph Haydn

C
6
moderate

Haydn
arr. Woodhouse

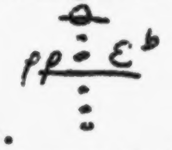
BRASS CRITIQUE

Brass is not difficult and should offer no special problems. However, there is some question as to scoring. In bar 3 (i.e.) there is no reason to change octaves between the 1st and 2nd trumpet. This can only cause an accuracy and intonation problem. They might just as well stay on the same notes. There is also considerable voice crossing in this section. This will tend to make brass sound somewhat disjointed. Rewriting these parts would be advisable.

WOODWIND CRITIQUE

Clarinet - The problems here are that it might be a difficult key for a junior high clarinetist (D) and that both parts are written in the register break.

Bassoon - Finger 4th space G
for proper pitch.
Use thumb F# key in poco adagio.
Use "du" syllable for tongueing low pitches in allegro section at the end.



Oboe - Use Fork F for grace note in bar 7. Also for bar (11) of allegro.

PERCUSSION CRITIQUE

Allegretto - The timpanist should strive to match the rhythm and pitch of the trombones.
Allegro - The timpanist should listen to the strings as his part reinforces the strings. In the last four measures be sure to muffle the timpani on beats two and four.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY NO. 85 (THE QUEEN)

C 7
mod.-diff.

HAYDN

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

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Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

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It is easy to notice the various changes in the arts during this period:

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Symphony No. 85
(The Queen of France)

C
7
difficult

Haydn
arr. Mayhew Lake

The Queen of France Symphony was written by Haydn at Esterház. It was commissioned in 1786 for a Parisian concert organization so fashionable that Queen Marie-Antoinette was a frequent member of the audience. To go with the dignity of the court the players were required to wear brocaded coats, lace ruffles, and swords. This symphony is said to have been the queen's favorite and for this reason the Paris edition of 1788 bore the title, "La Reine de France."

The Queen of France Symphony has four movements:

I. Adagio, Vivace: Haydn loved a slow introduction to his 1st movement. This introduction is short but dignified.

II. Romanze, Allegretto: The French folk song, La Gentille et jeune Lisette, on which the slow movement is based, must have pleased Haydn's French audience. The four simple variations that follow have real depth of feeling.

III. Menuetto, Allegretto: This movement combines the courtly distinction of the French minuet and the vigor of an Austrian peasant.

IV. Finale, Presto: A truly beautiful combination of grace and strength, gaiety and seriousness. This is one of the most perfect and satisfying of classical symphonies.

The recording is made by the Lamoureux Orchestra, a French orchestra named after the famous violinist and conductor, Charles Lamoureux. Roberto Benzi conducts the orchestra.

Side 1 Band 2
Side 2 Band 1

I

Symphony No. 85
(La Reine) (Paris Symphony No. 15)
(1st Movement)

Haydn
Arr. Lake

C
7
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 12''34, 1''23'4, 1st & 4th finger extensions, 3rd finger contraction.
- 2nd violin -- 1-2, 2-3, 3-4, ext., 12''34, 1''23'4, 1-3 contraction, 1-2-3-4, 12'34.
- Viola -- 1-2, 2-3, 3-4, ext., 12''34, 1''23, 1st & 4th finger extensions, 1-4 contraction.
- Cello -- upward extension, lowered extension.
- String bass -- Pivots, extensions, 3rd finger used.

Positions:
- 1st violin -- I, II, III, V.
- 2nd violin -- I, II, III.
- Viola -- I, II, III.
- Cello -- I, II, III, IV, Thumb
- String bass -- ½, I, II, II½, III, III½, IV, V.

Bowing: Détaché, hooked dotted-rhythm, legato, martelé, grand détaché, staccato, collé, spiccato, lifts, détaché lancé, son filé.
Pizzicato: none
Ornaments: none
Tremolo: Measured 16ths.
Dynamics: PP, P, f, ff, sf.
Rhythms: Dotted rhythm, Scotch snap, syncopation.
Meters, tempos and tempo changes: ¢ , Adagio, 3/4, Vivace.

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Double-notes:  1st violin -- 4     2     o     1     4     3     1     1     2
                             1-P8, 1-M6, 2-M3, 2-P4, 2-m7, 2-M6, o-m6, 3-m3, 4-m3.
               2nd violin --  2     1     4     2     1     3     1     3
                              0-m7, 3-M3, 1-P8, 1-M6, o-m6, 1-d7, 1-P5, 2-M6,
                             2     2     2                 o     o     1     1     o
                             3-P4, 2-P5, 4-m3,             2-M3, 1-A4, 3-m3, o-M6, 2-m3,
                              4     4     3     1     1     o
                              3-m6, 2-m7, 1-m7, 2-A4,  4-A2, 3-M2.
               Viola -- 1     3     1     o     o
                        1-P5, 2-M6, o-m6, 1-A4, 2-M3.

Chords:  1st violin -- F#-1 2            Ab-3  4          2nd violin -- 1
                       C-2  1            Bb-1  3                        1
                       D-o, 1-Eb Maj., D-o,  2-Bb Maj.                  o-Bb Maj.
         Viola -- Eb -4  3           2
                  F-2    2           2
                  C-3,   2-Bb Maj.,  1-Bb Maj.
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Symphony No. 85

GENERALITIES cont.

Harmonics: none

Signs: ¢ , V , ⊓ ,) , slurs, dashes, dots, hooks, ⌣. , ties, lifts, compound slurs, extension signs.

Vocabulary: Simile, tenuto, divisi; also see above.

Comment: Augmented 2nd finger patterns - harmonic minor scales. The so-called "Hungarian minor scale" is also implied. Rapid scales. Diminished 7th broken chords. Broken octaves. Much Martele bowing. Virtuoso string bass part.

II

Symphony No. 85
(2nd Movement: "Romanze")

Haydn
Arr. Lake

C
7
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, ext., 2-3-4, 4th finger extensions.
- 2nd violin -- 1-2, 2-3, 3-4, ext.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- Lowered extensions, upward extensions.
- String bass -- nothing unusual.

Positions:
- 1st violin -- I, II, III, IV.
- 2nd violin -- I, II, III, IV.
- Viola -- I, II, III.
- Cello -- ½, I, III, IV.
- String bass -- ½, I, II½, IV.

Bowing: Portato, legato, détaché porté, flying staccato, hooked dotted-rhythm, collé, spiccato, détaché porté.
Ornaments: single grace-notes.
Dynamics: PP, P, f.
Rhythms: dotted-rhythms.
Meters, tempos and tempo changes: ¢, Allegretto.

Double-notes: 1st violin -- 2 1
M6, o-m6.
2nd violin -- o 1 1
1-A4, o-m6, 3-m3.
Viola -- 3 4 2
2-M6, 3-m6, 2-P5.

Chords: 1st violin -- 2 Ab-3
2 Bb-1
1-C min., D-o.
Viola -- 2
2
1-Bb Maj.

2nd violin -- 2 1
2 1
1-C min., o-Bb Maj.

Harmonics: none

Signs: ¢, slurs, V, ⊓, compound slurs, ties, hooked dotted-rhythms, extension signs, dots, dashes.

Vocabulary: divisi, theme with variations. Also see above. Short appoggiatura.

Comment: modulations go as far as 6 flats. Virtuoso string bass part.

III

Symphony No. 85
(La Reine) (Paris Symphony No. 15)
(3rd Movement)

Haydn
Arr. Lake

C
7
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
- 1st violin -- 1-2, 2-3, 3-4, 12'34, 12''34, 2-4 contraction, 4th finger extension.
- 2nd violin -- 1-2, 2-3, 3-4, 12'34.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- lowered extension.

Positions: 1st violin -- I, III.
2nd violin -- I, II, III.
Viola -- I, II, III.
Cello -- I, II, III, IV.
String bass-- ½, I, II, III, IV.

Bowing: Détaché porté, legato, legato pairs with a détaché porté bowing style, portato, spiccato, lifts.
Pizzicato: R.H. (double-notes)
Ornaments: Single grace-notes
Dynamics: P, f, sf.
Rhythms: Scotch twists
Meters, tempos and tempo changes: 3/4, Allegretto.

Double-notes: 1st violin -- 2 3 2 4
1-m6, 2-M6, 1-M6, 2-m7.
2nd violin -- o 1 o 3 o 1 2 1
1-m6, 1-P5, 1-A4, 2-M3, 2-M3, 3-m3, 4-m3, 2-A4,
2 2
1-M6, 1-m6.
Viola -- 2 3 2 o 1
2-P5, 2-M6, 3-P4, 2-M3, 3-m3.

Chords: none
Harmonics: none
Signs: V , ⊓ , slurs, dots, lift signs, fermatas.

Vocabulary: Menuetto, Trio, Menuetto Da Capo al Fine, fermata, arco, divisi, short appoggiatura. Also see above.

Symphony No. 85 IV
(La Reine) (Paris Symphony No. 15)
(4th Movement)

Haydn
Arr. Lake

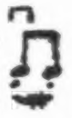
C
7
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4, ext., 1''23, 12''34, 1-2-3 , 2-3-4, 4th finger extension.
2nd violin -- 1-2, 2-3, 3-4, 1''23, 1-2-3.
Viola -- 1-2, 2-3, 3-4, ext., 1''23, 12''3.
Cello -- Lowered extension, double extension.
String bass -- extensions.

Positions: 1st violin -- I, II, III, IV, V.
2nd violin -- I, II, III.
Viola -- I, II, III.
Cello -- I, II, III, IV, thumb.
String bass -- ½, I, II, II½, III, III½ IV, V.

Bowing: Lifts, legato, flying staccato, spiccato, staccato(), sautillé, flying spiccato, collé.
Ornaments: trill
Dynamics: PP, P, f, sf, ● , >, crescendo.
Rhythms: Syncopation.
Meters, tempos and tempo changes: 2/4, Presto.

Double-notes: 1st violin -- 4 2 1 3 4 o
1-P8, 1-M6, o-M6, 2-M6, 3-m6, 3-A2.
2nd violin -- 3 4 1 2 o 1 1 3
2-M6, 2-m7, 2-A4, 1-m6, 1-A4, 1-P5, 2-d5, 2-d7,
3 2 3 2 2 1
3-P5, 3-P4, o-P8, 2-P5, 1-M6, o-m6.
Viola -- o 1 3 2 2 o o 2
2-M3, o-M6, 1-m7, 1-m6, 1-M6, 3-M2, 2-m3, o-m7,
1 2 1 2 3
o-m6, 3-P4, 2-P4, 2-P5, 2-M6.

Chords: 1st violin -- 4 3 3
3 2 1
2-Bb Maj., 2-F Maj., 1-F Maj.
2nd violin -- 3 1
2 1
2-Bb Maj., o-Bb Maj.
Viola - 2
2
1-Bb Maj.

Harmonics: Cello -- mid-string D.
Signs: ⊓ , ∨ , slurs, dots, accents, hooks.
Vocabulary: Finale, sforzando, sforzato, divisi.
Comment: Rapid 16th notes, virtuoso style.

Symphony No. 85
(the Queen of France)

C
7
difficult

Haydn
arr. Mayhew Lake

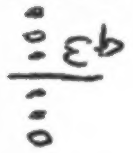
BRASS CRITIQUE

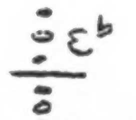
Brass parts are not technically difficult in this work. Style considerations must be considered, however. Keep a light classical style throughout the work. Quarter and eighth notes are in short crisp style and are meant to outline percussive sections of the work. Keep brass in secondary role. sf is done with a breath accent. The tongue plays a minor roll in this articulation. Very unison brass part on the whole.

WOODWIND CRITIQUE

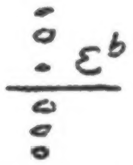
Clarinet - First measure, right B to left C. Really quite simple parts. They consist mostly of cues.
In the Finale, 4 and 7 measures after (E) both clarinets should use the left C. Sometimes a tricky register crossing might bother the second clarinet in the Finale.

Bassoon - Use E♭ key, L.H. for notes from E ♮ above the staff on up.
Finger high F, 11 after (H)
This is a hard bassoon part.
In the second movement the solo at
(5) is quite complex. Finger E ♭
This is hard!

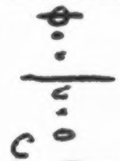




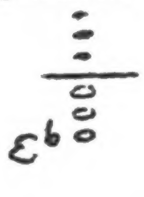
Solos in the Menuetto are hard cross fingerings. Play the high F
Solos in Presto are hard! Three measures after (K) finger
A ♭ with the thumb.



Oboe - Use Fork F fingering before or after E♭ and D. Use F key 4 before (D).
Finger high D



15 after (N) use Forte F in solo.
In second movement, the second oboe should use "du" syllable to attack low E in last 3 bars. In the Menuetto finger all Fork F
This fingering should be used before and after E
Use Fork F at (C) in solo. 8 after (D) use F key.



PERCUSSION CRITIQUE

Snare drum and timpani in the opening three measures are in unison with the rest of the orchestra.
In the Menuetta, in the second measure the half note roll should be separated from the quarter note.
Finale - Snare drum and timpani from T to the end staccato notes with a quick upward snap. The stick should be in contact with the head of the drum for the shortest time possible.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or **Saltato** -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

MARCH FROM MARRIAGE OF FIGARO

C 8
easy

MOZART

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

Music written in the Classical Period was refined, consonant with candlelight, powdered wigs, exaggerated manners and the formality of the times. Classical music is pure music, freed from churchly text and traditions and not yet dedicated to the expression of the personal, the poetic and the picturesque. The classical composer depended solely upon beauty of tone and tonal design. This music does not sweep away the listener on great emothional tides of feeling. The passions are there, yes, but are restrained with wit and charm.

Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original theme in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

WOLFGANG AMADEUS MOZART

b. Salzburg, Austria 27 January 1756
d. Vienna, Austria 5 December 1791

It is hard to write anything about Mozart without mentioning the unusual childhood talents of this man who later came to be as many believe the "world's greatest musician." He and his sister were displayed, exploited, and to some extent abused by their father who wished to capitalize on their surprising talents. As of today, a child prodigy is a phenomenon and Mozart was a magnificent child prodigy. He and bis sister were the darlings of society as they toured the continent concertizing. They went on three long tours; one lasting three years.

Wolfgang never had any formal schooling but all the time he was traveling he was also composing as well as perfecting his skill on the piano, organ, and violin. When he was five years old he wrote two minuets for the harpsichord.

At Mannheim he met the girl who was to be his wife, Constanze Weber. Although Constanze was pretty enough, she knew little about managing the household and the nine years of their marriage were filled with money problems, illness, and complete frustration. Their life was one extreme or the other: for a short time they seemed wealthy with servants, lavish household, and entertaining. Then they would find themselves destitute, living off their friends, and eating food sent in from the cooked-food shop. It was at this time that Mozart met Haydn at one of the famous Sunday morning Musicales where the guests provided the punch and Mozart the quartets. Haydn was no doubt a great inspiration to Mozart in his chamber music writing.

For some reason Mozart never managed to enjoy the privilege of royal patronage that helped Haydn. In the last years of Mozart's life the Emperor did condescend to put him on his staff, but the salary was pitiably small and the work demanded quite trivial in Mozartian standards.

Mozart did travel a lot, seeking recognition for his music, but he always came back to Vienna - Vienna which ignored him. In his last year he was asked by a German theatre manager to write an opera. Mozart complied with one of the world's greatest, The Magic Flute. He received only $250 for this beautiful piece, while the German manager coined money on it for years and kept the score and the parts. This seemed to be the Mozart luck!

While he was working on The Magic Flute a stranger came to his home and commissioned him to write a Requiem Mass for an unknown person. Mozart became obsessed with the idea that the stranger was "death" and that Mozart himself was the unknown person for whom he was writing the Requiem. He worked frantically. "It is my death song; I must not leave it unfinished." Actually Mozart never finished it and the work was completed by his student, Süssmayr. His untimely death at thirty-five was a tragic climax to a life with such a brilliant beginning. He was buried one cold rainy day in a pauper's graveyard. Since pauper graves were dug up every ten years to make room for more paupers, no one knows just where Mozart was buried.

Mozart composed with ease: probably a result of his talent of improvisation as a young boy. He rarely altered a note and sometimes asked his wife to talk to him

while he composed. He had the classic love of clear outline. His music is characterized by a contrapuntal skill, a strong melodic line in any voice and the polish of a quick repartee. The secret of his freedom in musical style was the impersonality demanded by classical convention. There was no obligation to plead a cause, teach a lesson, prove an aesthetic theory, or paint a picture. His one concern was beautiful sound. He wrote absolute music.

Works:

50 Symphonies
12 Concertos for violin and orchestra
Concertos for bassoon, flute, oboe, or horn and orchestra
6 String quintets
25 String quartets
Piano solos
Solo arias with orchestra
Church music
23 Dramatic works including opera

March
from the Marriage of Figaro

C
8
easy

Mozart
arr. Carlin

Inspired by Rossini's Barber of Seville, Mozart wrote this famous opera-buffa from a libretto by the French playwright Beaumarchais. The opera in four acts was first performed in Vienna May 11, 1786.

Figaro, valet to Count Almaviva, is going to marry Susanna, the Countess's maid. The plot has many complications: the Count has a wandering eye, the page Cherubino imagines he is in love with the Countess, and the Countess herself is weary of her husband's flirtations. She impersonates Susanna and meets the Count in the garden. When all the misunderstandings have been sorted out, Figaro wins his bride and the Countess forgives her husband.

The March as arranged by Sidney Carlin comes at the end of Act III when Figaro and Susanna are married.

The arranger, Sidney Carlin, established the Carlin Music Publishing Company in 1955. This is a leading publishing company of fine music by the master composers arranged for school orchestras. Nearly half of the company's publications have been arranged by Mr. Carlin. Mr. Carlin is a Tulsa, Oklahoma, man; a fairly young man (41), he majored in music composition at the University of Southern California.

March
from the Marriage of Figaro

C 8
easy

Mozart
Arr. Carlin

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
- Advanced violin -- 1-2, 2-3, 3-4, 12 '' 34, 12, 34, first finger extension.
- Violin A -- 1-2, 2-3, 12''34; first finger extension.
- Violin B -- 1-2, 2-3, 3-4; first finger extension.
- Violin C -- 1-2, 2-3, first finger extension, fourth finger contraction.
- Viola -- 1-2, 2-3, 3-4 implied; first finger extension, fourth finger contraction.
- Cello -- lowered extensions, upward extensions

Positions:
- Advanced violin -- I, II, III.
- Violin A -- I, III
- Violin B -- I, III
- Violin C -- I, III
- Viola -- I, III
- Cello -- I, II, IV
- String bass -- I, II, III

Bowing: detache lance, hooks (dotted and undotted rhythms), legato, detache, accented detache, inaudible bow change, lifts.

Pizzicato: None

Ornaments: None

Tremolo: None

Dynamics: Note the gradual cresc. from (23) to the end. PP, P, mf, ff, fff, crescendo, and cresc. poco a poco.

Rhythms: dotted rhythms.

Meters, Tempos and tempo changes: 4/4, maestoso, ritardando.

Double-notes: None

Chords: None

Harmonics: 1st violin -- mid-string G.

Signs: ‿ , ⊓ , V, ‿ , ‿ , > , 𝄐 .

Vocabulary: maestoso, march, pianissimo, piano, mezzo forte, forte, fortissimo, fortississimo, fermata, ritardando, poco a poco, crescendo, dotted rhythm.

Comment: The advanced violin part contains good 2nd position study sections. The precision and lilt required to make the dotted-rhythms "come off" well presents the greatest difficulty for the strings but what an opportunity for developing this technique!

March
from the Marriage of Figaro

PARTICULARS

Beginning: advanced violin in III position to avoid overuse of the open D string, to better the possibilities for vibrato and to keep the tone quality consistent. The viola part is also in III position for the same reason. The note, g^1 is marked as a harmonic for the advanced violin because the pitch is likely to be more true and secure.

Measure 2: II position momentarily for the cellos and basses to avoid the high open D. The same situation occurs again in the bass part in the 4th measure, however, the note is G this time.

Bowing: quarter notes detache porte to give a more march-like style. The dotted-eighth-sixteenth-note pairs begin with a detache porte stroke which is shortened to allow for a separation from the 16th-note. The 16th-note is played with an upward (or downward) flick of the hand and is joined directly to the following note without another separation.
Many young players lack the ability to produce a short tone with a flick of the hand because of too much stiffness of the wrist and bow-hold. Study of the soft tremolo, colle and sautille bowing styles will help develop the suppleness required for the dotted-8th-16th-note pairings.

2 before (9): II position in the cello part to avoid poor placement and overuse of open strings. III position in the string bass part.

4 before (23): advanced violin -- rapid notes are usually more playable if kept on the same string.

1 before (23): III position in the violin and viola parts.

2 before (23): II position in the cello and string bass parts. At (23), the cello needs to use IV position to get better quality A's.

3 after (23): Advanced violin -- a long (9 measures) passage that fits beautifully in II position. Note the first finger extensions.

2 before (29): This passage occurs again beginning 1 before (37).

1 before (37): viola -- a long passage in III position begins here.

2 before (51): violin B -- open D is used to simplify the shift to first position.
cello -- II position for vibrato and quality.

3 after (51): violin A -- III position to keep off the E string until the fortississimo is reached. Violin C and Viola -- fourth finger used to allow a single placement of the third finger. C# can be thought of as D^b.
String bass -- II position for consistency of tone and vibrato.

2 before the end: violins and viola -- the lift made in order to start the third beat down-bow should be made as late and quickly as possible with all players moving exactly together.

Last note: change bow as necessary to keep the volume but do not end with a "zing".

March
from the Marriage of Figaro

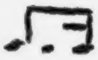
C
8
easy

Mozart
arr. Sidney Carlin

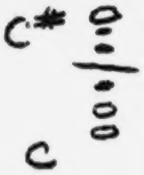
BRASS CRITIQUE

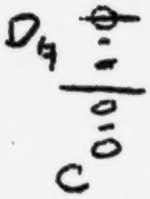
Very little problem for brasses in this arrangement except for rhythmic discipline and tuning.
One before (37), trumpet should use ½ on all notes. Same at (43).
Measure eighth notes carefully in final bar.

WOODWIND CRITIQUE

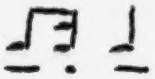
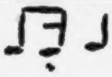
Clarinet - The problems in this piece will be the matching of the rhythm and the articulation of the 

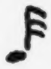
Oboe - at (9)



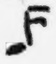


To make pp entrance at beginning take very little reed in mouth!

Flute - Articulation  is extremely wierd. Might be better to play it 

Fifth and sixth measures after (29) are touchy. The  notes will take some work.

PERCUSSION CRITIQUE

The snare drum is in unison with the woodwinds and strings from 29 to 37. Timpani and snare drum are in unison from one measure before 43 to 56. The rhythm appears quite often. Care should be taken not to anticipate the  note.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    - a. Fr. -- near the frog of the bow.
    - b. M. -- near the middle of the bow.
    - c. Pt. or tip. -- near the point or tip of the bow.
    - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY NO. #39 (MINUET AND TRIO)

C 9
moderate

MOZART

arr.
Matesky

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

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The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original theme in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

WOLFGANG AMADEUS MOZART

b. Salzburg, Austria 27 January 1756
d. Vienna, Austria 5 December 1791

It is hard to write anything about Mozart without mentioning the unusual childhood talents of this man who later came to be as many believe the "world's greatest musician." He and his sister were displayed, exploited, and to some extent abused by their father who wished to capitalize on their surprising talents. As of today, a child prodigy is a phenomenon and Mozart was a magnificent child prodigy. He and his sister were the darlings of society as they toured the continent concertizing. They went on three long tours; one lasting three years.

Wolfgang never had any formal schooling but all the time he was traveling he was also composing as well as perfecting his skill on the piano, organ, and violin. When he was five years old he wrote two minuets for the harpsichord.

At Mannheim he met the girl who was to be his wife, Constanze Weber. Although Constanze was pretty enough, she knew little about managing the household and the nine years of their marriage were filled with money problems, illness, and complete frustration. Their life was one extreme or the other: for a short time they seemed wealthy with servants, lavish household, and entertaining. Then they would find themselves destitute, living off their friends, and eating food sent in from the cooked-food shop. It was at this time that Mozart met Haydn at one of the famous Sunday morning Musicales where the guests provided the punch and Mozart the quartets. Haydn was no doubt a great inspiration to Mozart in his chamber music writing.

For some reason Mozart never managed to enjoy the privilege of royal patronage that helped Haydn. In the last years of Mozart's life the Emperor did condescend to put him on his staff, but the salary was pitiably small and the work demanded quite trivial in Mozartian standards.

Mozart did travel a lot, seeking recognition for his music, but he always came back to Vienna - Vienna which ignored him. In his last year he was asked by a German theatre manager to write an opera. Mozart complied with one of the world's greatest, The Magic Flute. He received only $250 for this beautiful piece, while the German manager coined money on it for years and kept the score and the parts. This seemed to be the Mozart luck!

While he was working on The Magic Flute a stranger came to his home and commissioned him to write a Requiem Mass for an unknown person. Mozart became obsessed with the idea that the stranger was "death" and that Mozart himself was the unknown person for whom he was writing the Requiem. He worked frantically. "It is my death song; I must not leave it unfinished." Actually Mozart never finished it and the work was completed by his student, Süssmayr. His untimely death at thirty-five was a tragic climax to a life with such a brilliant beginning. He was buried one cold rainy day in a pauper's graveyard. Since pauper graves were dug up every ten years to make room for more paupers, no one knows just where Mozart was buried.

Mozart composed with ease: probably a result of his talent of improvisation as a young boy. He rarely altered a note and sometimes asked his wife to talk to him

while he composed. He had the classic love of clear outline. His music is characterized by a contrapuntal skill, a strong melodic line in any voice and the polish of a quick repartee. The secret of his freedom in musical style was the impersonality demanded by classical convention. There was no obligation to plead a cause, teach a lesson, prove an aesthetic theory, or paint a picture. His one concern was beautiful sound. He wrote absolute music.

Works:

50	Symphonies
12	Concertos for violin and orchestra
	Concertos for bassoon, flute, oboe, or horn and orchestra
6	String quintets
25	String quartets
	Piano solos
	Solo arias with orchestra
	Church music
23	Dramatic works including opera

Symphony No. 39
K 543
Minuet and Trio

C
9
moderate

Mozart
arr. Matesky

This arrangement uses only the third movement (minuet and trio) from Mozart's Symphony No. 39. The minuet alternates vigor with elegance and the trio provides a further contrast with its delicious refinement of popular dance music; it is in fact a kind of ethereal waltz. The minuet is again repeated making an ABA form.

Mozart's works have been designated by the numbers in the Kóchel catalogue (K543) which have been universally accepted. Dr. Ludwig Kóchel (Cursh-el) catalogued the over 600 of Mozart's works in 1862. Most of Mozart's music was published by Breitkopf and Hartel.

The arranger, Ralph Matesky, is a nationally known adjudicator, conductor, clinician, composer and author. He is presently Associate Professor of Music at the University of the Pacific, Stockton, California. He is Conductor of the San Joaquin Youth Orchestra.

The recording is made by the Philharmonia Orchestra, an English orchestra famous for its numerous recordings. The conductor is Otto Klemperer, a German conductor who has led most of the world's best orchestras.

Minuet and Trio
from Symphony No. 39 in E♭

C
9
moderate

Mozart
Arr. Matesky

STRING CRITIQUE

GENERALITIES:

Finger Patterns, Extensions and Contractions:
- 1st violin -- 1-2, 2-3, 3-4.
- 2nd violin -- 1-2, 2-3, 3-4.
- Viola -- 1-2, 2-3, 3-4.
- Cello -- lowered extensions.

Positions:
- 1st violin -- I, II, III.
- 2nd violin -- I, III.
- Viola -- I, II, III.
- Cello -- I, II, III, IV.
- String Bass -- ½, I, II, II½.

Bowing: grand detache, lifts, heavy spiccato- L.½, legato, detache porte, staccato (hooks), martele, spiccato, flying spiccato (hooks), undulating string crossing, colle.

Pizzicato: None

Ornaments: short appoggiaturas.

Tremolo: None.

Dynamics: p, mfp, f.

Rhythms: nothing out of the ordinary.

Meters, Tempos and Tempo changes: 3/4, menuetto (allegretto).

Double-notes: 1st violin -- 3 4
2-M6, 2-m7.
2nd violin -- 1
o-m6.

Chords: None
Harmonics: None

Signs: /, · · ·, ⊓, V, ·‿·, ⌒, ⌒-, :‖, :‖:.

Vocabulary: Minuet & Trio, Symphony, Key, menuetto, allegretto, appoggiatura, fine, mezzo forte piano.

Comment: This is a wonderful piece for studying the above bowings. The string bass part presents some good opportunities to practice shifting to and from II½ position.

Minuet and Trio
from Symphony No. 39 in E_b

PARTICULARS:

Beginning to (9): 1st violin & 2nd violin -- The first note should be played with a grand detache bow stroke followed by a recovery to the lower half so that the 8ths can be played with a biting and somewhat heavy but brilliant spiccato. The next phrase is played likewise. The 2nd violins should be sure to play their easy double-notes.

Viola -- III position; Cello -- II and III position; String bass -- II½ position to keep most of the parts on two strings only for greater consistency of tone.

Viola, Cello and Bass should all use accented detache or perhaps a heavier than usual detache porte for these notes in the upper half of the bow.

(9) to (17): 1st violin -- Legato with a "leaning" into each first beat - III position used to keep a single timbre - for the 1st two measures. Beginning with the third measure, the bowings used is spaced detache porte (for the separate quarter-notes), portato and legato.

2nd violin -- a "leaning" on the first beat of the first two measures is required as it was for the first violins but the bowing is legato with an undulating string crossing. The bow should remain as close to both strings as possible and the string crossing done seemingly from the hand alone. The bowing for the last 4 measures is the same as in the 1st violin part.

Viola, Cello and String bass -- the "leaning" on first beats is asked for as it was in the violin parts. Some position work (III & IV) is used in the viola and cello parts to help keep the tone consistent and of a proper quality. Legato, portato and detache porte bowing.

(17) to (25): 1st violin -- separate half-notes should use up the lower half of the bow but hardly more than that since the bow should only be taken to the place on the bow that will be right for the spiccato that follows. The hooked 8th notes should be played with the flying spiccato bowing. Note the change to legato 2 measures before (25).

2nd violin -- Lower half of bow for the half note (each player should play both notes of the double-note, flying spiccato for the hooked 8ths, colle for the quarters, spiccato for the separate 8ths.

Viola and Cello -- Martele for the separate quarter-notes with dots. Two or more martele strokes in the same bow direction is called staccato bowing. III position is used to maintain a more consistent quality of tone.

String bass -- the same as for the viola and cello parts except II½ position is used not III.

Minuet and Trio
from Symphony No. 39 in E_b

PARTICULARS: cont.

(25) to (39): The same as for the beginning to (17).

(39) to (45): 1st and 2nd violins and viola -- detache porte bowing style used on 8th note pairs as if they were quarter notes. III position is used.
Cello and String bass -- martele bowing and some position work.

(45) to (54): 1st and 2nd violins and viola -- light spiccato bowing since this is an accompanying part. III position is used in the violin parts.
Cello and String bass -- Use a light colle for these notes.
Cello uses IV position 3 before (54).

(54) to (62): 1st violin has the wonderful melody, beginning it in 2nd position where it fits beautifully. The G_b is very likely to be made too sharp. Its lowness and leading tendency downward to F should be emphasized. It should be more flat than the piano's pitch. Whole bows - brilliant singing legato except for the one staccato note. Vibrato is essential.
2nd violin -- the 8ths should be played with a light crisp spiccato until 1 2/3 before (62). The fingering for measure 55 is to make truly accurate tuning of the B to F diminished fifth more likely. Many young players ignore this kind of fingering thinking it must be a mistake. Have them demonstrate it. The augmented fourth in measure 59 is made easy to play because of the melodic justification for the use of the open A string.
Viola -- III position - singing legato with vibrato.
Cello -- the same except IV position is used.
String bass -- the same except II½ position is used.

(62) to the D. C.: Each of the 1st violins should be sure to play the double-notes written for them. Spiccato bowing.
Viola -- II position 2 measures before the D. C.

Symphony No. 39
(Minuet and Trio)

C
9
moderate

Mozart
arr. Matesky

BRASS CRITIQUE

Forte at beginning should not be too heavy; mf would be more acceptable. Opening notes should be rather long, but must be separated from each other. Be sure that brass does not overbalance woodwinds or strings.

Brass style (not strong, but definitely separated) should prevail through entire Minuet section.

In Trio, the concept should be more legato, more connected, and articulated with "da" syllable. Be sure the single note in measure 49 is held full value. Same in measures 53, 62 and 66.

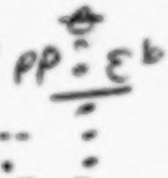
Try to maintain light, clear style throughout in brass. Undoubled trumpet and trombone would be preferable - one player per part.

WOODWIND CRITIQUE

First Clarinet - 3 and 4 after (9) and 3 and 4 after (33) the O M B^b key should be used.

No real fingering problems in this - only style and tuning. Clarinet should listen carefully to strings in trio for proper eigth note staccato articulation.

Bassoon - Finger G 4th space and play all A's with little finger in this key.
Be sure to use half note and
pp key on 5th line A^b at (33).
Play staccatos with "da", not "ta".



Oboe - Fork F fingering at (9) and (37); also at (48).
Play staccatos with "da", not "ta".

Flute - Bar 11 - First quarter note should same staccato separation as 2nd and 3rd. This would affect oboe and violins also.
Solos in trio need careful phrasing; they demand much breath.

PERCUSSION CRITIQUE

Timpani use medium hard sticks. Timpani is in unison with the brass at 39. Two measures before 25 muffle on beat two.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4. } The basic finger patterns
3. 3-4 pattern means 1 2 34.
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean *portato* (*louré*).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means *fouette* or *whipped* *bowing*.

13. The point or wedge (▼) often means *martele* or a *martellato* execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\substack{x\\x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY NO. 6 (PASTORALE)

C
10
difficult

BEETHOVEN

CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

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The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

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Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

Musicians in Classical Period

Telemann	In same generation as Bach; in that time he was far better known than Bach.
Scarlatti	Harpsichord composer.
Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

LUDWIG VAN BEETHOVEN

b. Bonn, Germany 16 December 1770
d. Vienna, Austria 26 March 1827

Ludwig van Beethoven was an ugly boy, untidy in dress and appearance, clumsy in everything he did, extremely shy and sensitive. He never knew the meaning of childhood play. The early death of his mother and a chronic drunkard for a father made life at home unbearable. His father thought that Ludwig could be another child prodigy like Mozart since the young Beethoven showed an uncanny gift at the piano.

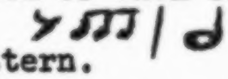
When he was only seventeen years old the Elector gave him enough funds to go to Vienna to study music. This visit was interrupted by his mother's death but friends (among them the patron Count Waldstein) provided means for him to go a second time to Vienna. This time he stayed. For a while he was a pupil of Haydn's but this was of short duration as the two temperaments did not blend.

Beethoven was drawn to the attention of the local nobility and his talents were not unappreciated. However, there were the usual critics as one wrote, "the confused explosions of the presumptuous effrontery of a young man." Already his independence in use of form and harmony was evident.

He soon discovered signs of deafness and this was accompanied by moroseness and irritability. These traits grew stronger as he grew older. He became more anti-social and found solace in his long walks in the country.

After a slight period of inactivity, the genius of composition stirred within him again. He entered into the last period of his life which was filled with long and bitter court quarrels to gain the guardianship of his nephew while at the same time he was composing his last masterworks.

Full of great love for mankind but unable to curb his uncouthness and suspicion of everyone close to him, he lavished all his love on his nephew, Karl, who turned out to be a great disappointment to his uncle. Beethoven never married and lived the lonely life of a recluse; one afraid to trust even his best friends. At his funeral, however, 20,000 friends came to pay their respects to the beloved Master.

In his music Beethoven used mostly plain harmonies but how he chose them and disposed of them is fascinating. As the opening theme of the Fifth Symphony shows  , he was fond of repeating over and over again a short rhythmic pattern.

What particularly distinguishes his symphonies is their great emotionality and powerful contrasts of moods. He was especially fond of slow, tearful adagios, and he was responsible for replacing the third movement of the symphony (called minuet by all classic composers) with the humorous scherzo.

Beethoven stands at the head of the composers of the classical school; his famous Ninth Symphony is the heralding of the German romantic school. This is shown by his unconventionality, the use of characteristic orchestral colors and his

sanctioning of program music when he wrote the Pastoral Symphony which illustrates episodes in the country. Beethoven rightfully claims the title of "the greatest orchestral composer of the nineteenth century."

Works:

9 Symphonies
5 Concertos for piano and orchestra
32 Sonatas for piano
16 String quartets
10 Violin and piano sonatas
Opera - Fidelio
3 Overtures - Leonore
Egmont
Coriolanus
Chamber music

SYMPHONY NO. 6

C
10
difficult

Beethoven

Beethoven's freest and most joyous creative period was his second when he composed six symphonies from the third to the eighth. His deafness was bothering him greatly but he managed during this period to overcome the gloom of his anguish and make this time the fullest flow of his ideas onto manuscript paper.

The Symphony No. 6 in F Major comes from this fruitful period. It is appropriately named the Pastoral and is a true nature picture. It is the only one of the nine symphonies which the composer intended to be programmatic. The subtitles to the five movements provided all the clue the listener requires: Awakening of Joyful Feelings; Upon Arrival in the Country; The Brook; Village Festival; The Storm; The Shepherd's Song.

Beethoven intended to convey to the listener that happy and contented feeling which the lover of nature experiences during a ramble in the country. The Pastoral Symphony was composed by Beethoven in 1808 and first performed at a concert in Vienna. The composer has left his own explanation prefixed to each movement. These program notes were titled Memories of Country Life with the added note: "The hearer must find out the situations for himself."

Thunderstorm from
Symphony No. 6 (Pastorale)

C
10
Beethoven difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4, ext., 12'34, 1''23'4, 1''2'3'4, 1st & 4th finger extensions, chromatic fingering.
2nd violin -- 1-2, 2-3, 3-4, 12'34, 1st & 4th finger extensions.
Viola -- 1-2, 2-3, 3-4, ext., 12'34, 1'234, 1st finger extensions.
Cello -- lowered and upward extensions, chromatic fingering.
String bass -- chromatic fingering.

Positions: 1st violin -- I, II, III, IV, V, VI.
2nd violin -- ½, I, II, III, IV.
Viola -- I, II, III.
Cello -- I, II, III, IV.
String bass -- ½, I, II, II½.

Bowing: legato, spiccato, détaché, (sautillé), hooked dotted-rhythm, lifts, sustained martelé, very wide string crossing, son filé.
Tremolo: measured 16th-notes bowed. 16th-note fingered in string bass part.
Dynamics: PP, P, più f, f, ff, fP, sfP, cresc., sempre più f, dim., sempre dim., più dim.
Rhythms: 5-note groupings in the cello part.
Meters, tempos and tempo changes: C, Allegro.

3 3
Double-notes: 1st violin -- o-P8, o-m10.
3 4 4 3 2 2 1 2 3
2nd violin -- 2-m6, 1-P8, 2 or 2-d7, 1-M6, 1-d7, 1-P5, 4-M3, 3-P5,
4 1 1 2 3 3 2
3-M6, o-M6, 3-m3, o-m7, 2-M6, o-P8, 4-m3.
Viola -- 2 o 2 1 o o 3 3 2
1-M6, 2-m3, 4-m3, 3-m3, 3-M2, 2-M3, 1-d7, 1-m7, o-m7,
3 3 2 3 1 1 1
3-P5, 2-M6, 1-A4, 4-A4, 3-A2, 4-M2, 3-M3.

2
Chords: 2nd violin -- 1
o
o-G Maj.

Signs: ⊓ , V , dots, dashes, hooks, slurs, ties, extension signs, dim.

Vocabulary: dolce, attacca, also see above.

Comment: The speed of the 16th-note measured tremolo passages is at the extreme limit of the ability to execute. Chromatic scales. 4 and 5 note groupings in the cello and string bass are very difficult to execute perfectly but some simplification is possible.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (⤵ or ⤴) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ϙ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

(½) - half position.
I - 1st position.
II - 2nd position.
II½ - intermediate position between 2nd and 3rd positions.
etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

FANTASY FOR A MUSICAL CLOCK

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difficult

MOZART

arr.
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CLASSICISM

1750 - 1820

The Classical Period in music runs parallel to events in the United States leading up to the Revolutionary War. The American and French Revolutions were a reaction against the very system which had produced the music of Haydn and Mozart. Up to 1700 the Catholic and Protestant churches, the courts, and the higher aristocracy had been the leading, though not the exclusive, patrons of the arts.

The nobility, regardless of what is thought of its social system, produced great art. There was money to hire a composer, soloists, orchestra; equip a theatre, commission portraits and build sumptuous palaces. Haydn himself was the beneficiary of the good musical taste shown by that patron of the arts, Count Esterházy, "Nicholas the Magnificent."

Music written in the Classical Period was refined, consonant with candlelight, powdered wigs, exaggerated manners and the formality of the times. Classical music is pure music, freed from churchly text and traditions and not yet dedicated to the expression of the personal, the poetic and the picturesque. The classical composer depended solely upon beauty of tone and tonal design. This music does not sweep away the listener on great emothional tides of feeling. The passions are there, yes, but are restrained with wit and charm.

Rules of procedure were usually more important than freedom of expression. Conventional forms, dainty graceful music, restraint, mathematical rules - these were the building blocks of the classical composers.

The music found its highest form in the orchestra. The string family was and is the "backbone" of the orchestra. The symphony came to be the main form for composers to use, as well as the sonata for solo instruments, the overture, the concerto and the string quartet.

The famous sonata-form was used extensively and developed into the first movement form of the symphony as developed by such masters as Beethoven and Brahms.

The Sonata-form ABA

A Exposition	1. principal theme (in tonic key) bridge 2. subordinate theme (nearly related key) closing theme (same key)
B Development	Generally development of original theme in foreign keys.
A Recapitulation	1. (tonic key) bridge (adjusted tonally) 2. (tonic key) closing theme and coda

It is easy to notice the various changes in the arts during this period:

Italian opera took precedence over all other forms.
Austro-German music attained its greatest apex.
England was music's best host.
Classic sonata became the essence of the symphony, concerto, string quartet and piano sonata.

Chamber music or "home" ensemble music developed at this time into a very fine art as well as a form of entertainment. Every "gentleman" played an instrument and the most popular after-dinner entertainment was string quartet playing. No television then!!

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Bach, Karl Phillipp Emanuel	Famous son of J. S. Bach.
Bach, Johann Christian	Youngest son of J. S. Bach.
Mozart	Most versatile of all composers.
Haydn	"Papa" Haydn wrote the most happy music of any composer.
Beethoven	Listed as both Classic and Romantic composer.

WOLFGANG AMADEUS MOZART

b. Salzburg, Austria 27 January 1756
d. Vienna, Austria 5 December 1791

It is hard to write anything about Mozart without mentioning the unusual childhood talents of this man who later came to be as many believe the "world's greatest musician." He and his sister were displayed, exploited, and to some extent abused by their father who wished to capitalize on their surprising talents. As of today, a child prodigy is a phenomenon and Mozart was a magnificent child prodigy. He and his sister were the darlings of society as they toured the continent concertizing. They went on three long tours; one lasting three years.

Wolfgang never had any formal schooling but all the time he was traveling he was also composing as well as perfecting his skill on the piano, organ, and violin. When he was five years old he wrote two minuets for the harpsichord.

At Mannheim he met the girl who was to be his wife, Constanze Weber. Although Constanze was pretty enough, she knew little about managing the household and the nine years of their marriage were filled with money problems, illness, and complete frustration. Their life was one extreme or the other: for a short time they seemed wealthy with servants, lavish household, and entertaining. Then they would find themselves destitute, living off their friends, and eating food sent in from the cooked-food shop. It was at this time that Mozart met Haydn at one of the famous Sunday morning Musicales where the guests provided the punch and Mozart the quartets. Haydn was no doubt a great inspiration to Mozart in his chamber music writing.

For some reason Mozart never managed to enjoy the privilege of royal patronage that helped Haydn. In the last years of Mozart's life the Emperor did condescend to put him on his staff, but the salary was pitiably small and the work demanded quite trivial in Mozartian standards.

Mozart did travel a lot, seeking recognition for his music, but he always came back to Vienna - Vienna which ignored him. In his last year he was asked by a German theatre manager to write an opera. Mozart complied with one of the world's greatest, The Magic Flute. He received only $250 for this beautiful piece, while the German manager coined money on it for years and kept the score and the parts. This seemed to be the Mozart luck!

While he was working on The Magic Flute a stranger came to his home and commissioned him to write a Requiem Mass for an unknown person. Mozart became obsessed with the idea that the stranger was "death" and that Mozart himself was the unknown person for whom he was writing the Requiem. He worked frantically. "It is my death song; I must not leave it unfinished." Actually Mozart never finished it and the work was completed by his student, Süssmayr. His untimely death at thirty-five was a tragic climax to a life with such a brilliant beginning. He was buried one cold rainy day in a pauper's graveyard. Since pauper graves were dug up every ten years to make room for more paupers, no one knows just where Mozart was buried.

Mozart composed with ease: probably a result of his talent of improvisation as a young boy. He rarely altered a note and sometimes asked his wife to talk to him

while he composed. He had the classic love of clear outline. His music is characterized by a contrapuntal skill, a strong melodic line in any voice and the polish of a quick repartee. The secret of his freedom in musical style was the impersonality demanded by classical convention. There was no obligation to plead a cause, teach a lesson, prove an aesthetic theory, or paint a picture. His one concern was beautiful sound. He wrote absolute music.

Works:

50 Symphonies
12 Concertos for violin and orchestra
Concertos for bassoon, flute, oboe, or horn and orchestra
6 String quintets
25 String quartets
Piano solos
Solo arias with orchestra
Church music
23 Dramatic works including opera

FANTASY FOR A MUSICAL CLOCK

C
11
difficult

Mozart
arr. Eric Werner

The Fantasy for a Musical Clock was written (completed) March 3, 1791, which was almost exactly nine months prior to the composer's death. It was written - probably on commission - for the Mueller'sche Kunsktkabinett in Vienna, the proprietor of which was a Count Deym, generally believed to be the same as Mr. Mueller.

The original manuscript is lost, but there exists a four-line version, probably by one of Mozart's disciples. The Fantasy was arranged for piano soon after Mozart's death which version is included among his compositions for piano four hands.

The mechanical organ for which it was created has disappeared. The magnificent composition would be lost if it were not for the version first referred to and on which the present arrangement by Eric Werner is based. Since the work is actually too difficult for organ, Dr. Werner has selected the orchestra to be the means of preserving it in adequate form. This fine arrangement seems destined to add to the lustre and friends of Mozart's immortal genius.

Note:

The arranger, Eric Werner, cautions that in order to achieve a proper balance the dynamic expressions of the wind instruments are only relative in proportion to the available number of strings. All appoggiaturas should be sounded before the beat and treated as grace notes.

Fantasy for a Musical Clock

Mozart
Transcribed by Werner

C
11
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:
1st violin -- 1-2, 2-3, 3-4, ext., 12'34, 1''234, 1'234, 1''23'4, 1st and 4th finger extensions.
2nd violin -- 1-2, 2-3, 3-4, ext., 1-2-3 , 12'34, 123'4, 4th finger extension.
Viola -- 1-2, 2-3, 3-4, 1-2-3.
Cello -- Lowered and upward extensions.
String bass -- nothing unusual.

Positions: 1st violin -- ½, I, II, III, IV, V, VI.
2nd violin -- I, II, III, IV, V.
Viola -- I, II, III, IV.
Cello -- I, II, III, IV, V, VII, VIII.
String bass -- ½, I, II, II½, III, III½, IV.

Bowing: Accented détaché, détaché, legato, martelé, détaché lancé, hooks, hooked dotted-rhythm, flying staccato, détaché porté, flying spiccato, portato, spiccato, rapid string crossing, lifts.
Pizzicato: R.H. - quick changes from and to arco.
Ornaments: Trills, long trills, turns (4-note, 5-note w/triplet start), prall triller (⁓), short appoggiaturas, short trill.
Tremolo: None
Dynamics: PP, P, subito P, mf, f, ff, sfz, <, >, cresc., < >.
Rhythms: dotted-rhythms, syncopation.
Meters, tempos and tempo changes: C, Allegro, ritenuto, a tempo, Andante, 3/4, poco rit., Allegro Tempo I.

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Double-notes: 1st violin -- 2     3     4     2     2     4     4
                            1-M6, 2-M6, 3-m6, 2-P5, 1-m6, 3-M6, 2-m7,
                             3     4     1     2     2     2     3     3
                             2-m6, 1-P8, 1-P5, 3-P4, 3-A4, 3-d5, 1-d7, 1-m7.

              2nd violin -- 3     2     2     3     2     1     1     4     1
                            2-M6, 1-M6, 1-m6, 3-P5, 3-d5, 1-P5, o-M6, 3-M6, o-m6,
                             3     4     1     1     o     2     2
                             2-m6, 1-P8, 2-P4, 3-M3, 2-M3, 3-P4, 4-M3.

              Viola -- 2      1     2     4     4     3     1     2     2
                       1-m6,  o-M6, 1-d7, 3-m6, 3-M6, 2-m6, 3-m3, 3-P4, 2-P5,
                        1     2      3    1     2     2     1     2     1
                        2-A4, 1-M6,  4-A4, 3-M3, 3-A4, 3-d5, o-m6, 4-m3, 2-P4,
                       4     3     3
                       o-m3, o-P8, 1-m7,

              Cello -- 2     3     1     3     2
                       2-P5, 3-P5, 1-P5, 1-d7, x1-M6.
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Fantasy for a Musical Clock

GENERALITIES cont.

Chords:

1st violin --	3	C-4	3		
	2	Eb-3	2		
	1-F min.,	F-1,	1-C Maj.		
2nd violin --	3				
	2				
	1-F min.				
Viola --	F#-2	C-2	G-3	1	C-4
	A-1	G-3	C-3 &	1	C-1
	F#-3,	C-3,	C-o	o,	F-1.
Cello --	2				
	1				
	1-F min.				

Harmonics: None

Signs: ⊓ , V , extension signs, slurs, ties, dots, dashes, ∧ , > , 𝄐 , points (▾), compound slurs, trill signs.

Vocabulary: Staccato, divisi, sempre, detached, soli, tutti, Echo, dolce, molto espressivo, frog, arco, unison, fermata, dolcissimo, Fine, molto marcato, ben marcato.

Comment: Chromatic scale fragments. 32nd and 64th notes. Keys to 7 flats. Tenor clef in the cello part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. *Legato arpeggio* (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. *Sautillé arpeggio* (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. *Springing* (*saltando*, *ricochet* or *jeté*) *arpeggio* -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see *sul ponticello*).

Au talon -- at the *frog* or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the *simple détaché* to distinguish it from the variations given below.

1. *Grand détaché* -- same as the above but using the whole bow for each note.

2. *Accented détaché* -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in *martelé* -- no separation between the notes.

3. *Accented grand détaché* -- same as #2 above except that a whole bow is used for each note.

4. *Détaché porté* -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see *portato*). There may or may not be a small spacing between the notes but the impression should be that the notes *are* slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (*spun tone*) -- the long sustained tone. The best *point of contact* is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and *sounding point*. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see *point of contact*.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The *flying spiccato* is a series of *spiccato* notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small *martelé* strokes are to be executed on one and the same bow stroke. (Also called *solid staccato* and *martelé staccato*.)

1. *Rapid* or *nervous staccato* -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. *Flying staccato* -- performed in the same manner as the *solid staccato* except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- *flying staccato* (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, *sul tastiera*, or *sur la touche* -- see *flautando*.

SIGNS:

1. Dots may mean any form of *détaché* or any type of staccato bowing.

2. Dashes may mean *detaché* or *detache porté*.

3. Dashes and dots combined may mean *detaché lancé*, a modified *spiccato* or a modified *martelé*.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean *staccato*, *flying staccato*, *flying spiccato*, or *ricochet*.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▾) often means martele or a martellato execution.

14. The sign, x (or ⌒, or ⌣), means an extension of one half-step.

15. The sign $\overset{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ♀ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.